

TACTICS OVER TECHNIQUES: **WHY KRAV MAGA EVOLVED**

BLACKBELT

WORLD'S LEADING MAGAZINE OF MARTIAL ARTS

**MARTIAL
ARTS OF
THE U.S.
MILITARY**

**ARMY, MARINES,
AIR FORCE**

**5 SETUPS
FOR THE
ARMBAR**

**JUDO CHAMP
SHOWS YOU
HOW TO WIN!**

**BUILD YOUR
BODY NOW!**

▶ **5 QUICK
EXERCISES
FOR DOJO
DOWNTIME**

▶ **ESSENTIAL
ADVICE
ON EATING
GOOD FATS**

▶ **PROVEN PLAN FOR
STRENGTHENING
YOUR CORE**

**COMBATIVES
VS WEAPONS**

▶ **LEARN PROVEN GUN,
KNIFE & STICK DEFENSE!**

Kelly McCann

blackbeltmag.com

OCT/NOV 2015

Display until 11/17/15

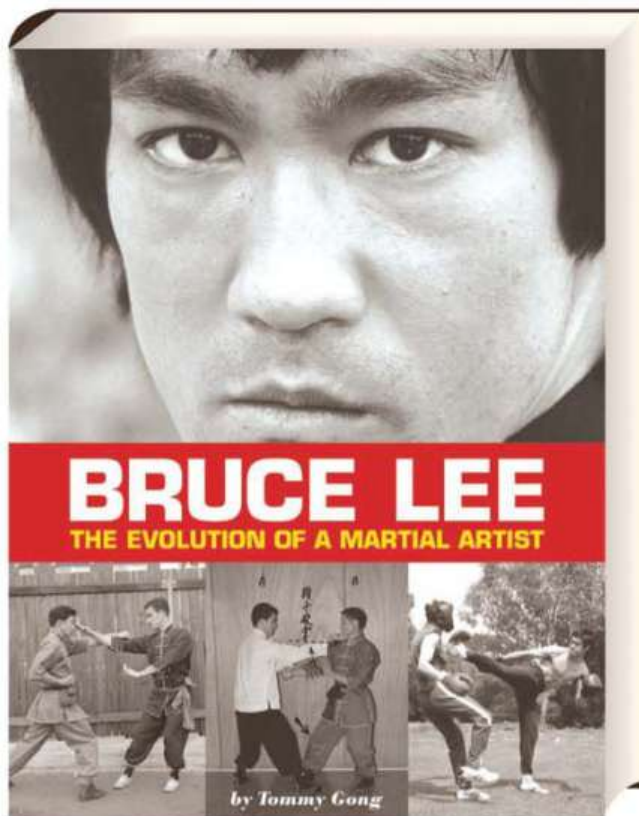
\$5.99 US \$6.99 CAN



1 1 >

THE NEW BOOK DOCUMENTING AN ICON'S JOURNEY

In *Bruce Lee: The Evolution of a Martial Artist*, author Tommy Gong traces Bruce Lee's path as he evolved from *wing chun* student to founder of *jeet kune do* and developed his philosophy of self-actualization. The story of Lee's quest for the ultimate martial art is all here. This is a must-have book for fans of the iconic legend as well as for students of the martial arts.



Code: 529 • Pages: 272 • Retail: \$29.95 • ISBN: 978-0-89750-208-5

Available on Amazon





"BRUCE LEE" is a registered trademark of Bruce Lee Enterprises, LLC. The Bruce Lee name, image, likeness and all related indicia are intellectual property of Bruce Lee Enterprises, LLC. All Rights Reserved.

contents

10/11.2015

COVER STORY

30 COMBATIVES VS. WEAPONS

Black Belt Hall of Famer Kelly McCann teaches his proven method for defending against the three most common street weapons: the gun, knife and stick. Plus, find out how you can learn from this renowned self-defense expert on your smartphone!

FEATURES

38 EVOLUTION OF TAEKWONDO FORMS

Martial arts researcher Doug Cook has done his homework, and here are the results! Find out how the Japanese arts influenced TKD's *poomsae* — and how the forms went on to become distinctly Korean.

44 ARMED FOR VICTORY!

Standing on the podium at the 2012 Olympics was just one of Marti Malloy's many international victories. In this article, she shares five proven ways to transition into the armbar, which happens to be her favorite judo technique.

58 WARRIOR ARTS OF THE U.S. MILITARY

A *Black Belt* contributing editor gives a short history of hand-to-hand combat in the American armed forces. Among the topics he discusses: the LINE system, MCMAP, MACP and Air Force combatives.

66 FUNCTIONAL DOWNTIME

Black Belt contributing editor Dr. Mark Cheng teaches five simple exercises that will help you get the most out of your training time in the *dojo*. For maximum benefit, do them every time your instructor gives you a break.

52 KRAV MAGA GOES TACTICAL

In this exclusive interview, Eyal Yanilov, disciple of *krav maga* founder Imi Lichtenfeld, talks about the transformations the Israeli self-defense system has undergone — from a collection of techniques to a technical system to a tactical system.

DISCLAIMER: BLACK BELT COMMUNICATIONS, an Active Interest Media Publication, as publisher, does not endorse and makes no representation, warranty or guarantee concerning the safety or effectiveness of either the products and services advertised in this magazine or the martial arts or other techniques discussed or illustrated in this magazine. The publisher expressly disclaims any and all liability relating to the manufacture, sale or use of such products and services and the application of the techniques discussed or illustrated in this magazine. The purchase or use of some of the products, services or techniques advertised or discussed in this magazine may be illegal in some areas of the United States or other countries. Therefore, you should check federal, state, and local laws prior to your purchase or use of these products, services or techniques. The publisher makes no representation or warranty concerning the legality of the purchase or use of these products, services and techniques in the United States or elsewhere. Because of the nature of some of the products, services and techniques advertised or discussed in this magazine, you should consult a physician before using these products or services or applying these techniques.

"Bruce Lee" is a registered trademark of Bruce Lee Enterprises LLC. The Bruce Lee name, image and likeness are intellectual property of Bruce Lee Enterprises LLC. Photos © Bruce Lee Enterprises.

EMAIL OR CALL FOR THE
FREE PREVIEW DVD
AND CATALOG!



2-FILM SET

MULTIPLE ATTACKERS
Surrounded. Confronted with multiple attackers. Be prepared.
CROWD
Survive inside an active and aggressive crowd.
Total 1 hr 31 min



CLOTHING AS A WEAPON
Magnify takedowns, escapes & strikes, conceal punches, kicks and knife draws. Brilliant use of clothing as a self defense weapon.
1 hr 25 min



2-DISC SET

BREATH FOR INTERNAL CONTROL
Use your breath to detect and eliminate stress and tension. Exclusive breathwork to maximize your abilities.
1 hr 15 min DVD plus CD



NEW YORK SEMINARS
Fast-pace warm up. Train to win against grappling and knife slashing.
1 hr 20 min



PATH TO MASTERY 1 & 2
Japan 2009, 2011
V. Vasiliev's dynamic and diverse demos and instruction on ground work, hand-to-hand, knife and multiple opponents.
4 hrs on 2 DVDs



MOVEMENT AND PRECISION
Sergey Ozereliev and Vladimir Vasiliev – natural movements and knife work.
2 hrs 15 min



BEAT THE ODDS
Defense against two or three attackers. When the odds are against you learn how to beat them down.
1 hr 5 min



SYSTEMA MANUAL
A monumental and captivating guide to Systema concepts and practice programs, with remarkable real life chronicles.
256 pages



STRIKES
Instruction by Mikhail Ryabko and Vladimir Vasiliev. Awesome ways of delivering and taking strikes.
1 hr 25 min



THE COMBATIVE BODY
Bodyweight massage, tissue impact & pre-emptive action to heal and prepare for combat.
1 hr 40 min



FUNDAMENTALS OF KNIFE DISARMING
Unarmed against a blade ... be sure to prevail. Basic and advanced tactics.
1 hr 20 min



FIGHTING IN THE WATER
Take your training to the new depth, conquer your panic and survive any conflict in the water.
1 hr 15 min



CAR FIGHT
Criminal assaults, carjacking, accidents and terrorism... Defense and survival for drivers and passengers.
2 hrs



IMPROVISED WEAPONS
Stark – simple – overwhelming. Turn personal carry items into deadly weapons.
1 hr 5 min



BOOK & DVD SET

SYSTEMA BREATHING
Unique course of breath training drills.
DVD 1 hr 10 min
LET EVERY BREATH
Secrets of the Russian Breath Masters.
125 pages



2-FILM SET

STREET CRIME
Foresee and prevent the crimes of pickpockets and harassers.
KNIFE IN A FIGHT
Survive and prevail in unexpected, high-speed, real knife attacks.
1 hr 30 min



DYNAMIC JOINT BREAKS
Professional control through joint and limb destruction on the move.
1 hr 20 min



ESCAPE FROM HOLDS
No patterns to memorize - control any holds, locks, chokes, grips and strangulations.
1 hr 50 min



DEFENSE IN CONFINED SPACE
Instant action in an office or very tight space.
1 hour 25 min



SYSTEMA CLASSIC SERIES: EXERCISE
Innovative ways to increase strength and flexibility at every joint and muscle group.
1 hr 20 min



RUSSIAN STICK COMBAT
VOLUME 1: DEFENSE
Spontaneous and effortless work while empty-handed against a stick.
1 hr 20 min



SYSTEMA HAND TO HAND
Most important film of the entire collection. Essentials for total control of any empty-hand attack. Bonus segment – defense from chain.
2 hrs 25 min



LESSONS FROM CAMP
Vladimir Vasiliev presents what it takes to excel in fighting. Training AT FULL RANGE in the field, forest and water.
1 hr 30 min



KNIFE UNCONDITIONAL MASTERY
Incomparable blade training. Precision, swiftness and maximum control with minimal damage to attackers.
2 hrs



CONTACT, IMPACT & CONTROL
Drill series on taking tension out of the body and total preparation for contact.
1 hr 35 min



GUN DISARMING
Disarming handguns from all positions and distances.
1 hr 10 min



PERSONAL PROTECTION
The top skills of Russian bodyguards for defending your loved ones.
1 hr 35 min



SUMMIT OF MASTERS
by M. Ryabko, V. Vasiliev & K. Komarov. Insightful instructional segments to supplement Systema Film Collection.
2 hrs 25 min on 2 DVDs.

ON SALE! ANY 3 DVD TITLES FOR \$69 ANY 5 FOR \$99 ANY 7 FOR \$129 ANY 10 FOR \$169! OR DOWNLOAD FOR \$9.95 EACH

Visit us online for more great products, classes, seminars, and over 250 Systema Schools.

Toll Free: 1-866-993-0400

International: +1 905-886-0483
training@RussianMartialArt.com



www.RussianMartialArt.com

Shipping charges extra



Money Order, Check or Cash

Send to: V. Vasiliev - 137 Birch Ave.,
Richmond Hill, ON Canada L4C 6C5

1-866-937-2339



THE OFFICIAL SOURCE FOR
MICHAEL JANICH'S
MARTIAL BLADE CONCEPTS,
AND DAMITHURT SILAT DVDs



MBC THE ENHANCED VERSION

A Crash Course In Defensive Knife Tactics
DVD, 1 Hour 23 Min. \$29.95

MBC VOLUME 2

DVD, 1 Hour 19 Min. \$29.95

MBC VOLUME 3

Reflex Training Drills: A Dynamic, Scalable
Approach To Reflex Development
DVD, 1 Hour 36 Min. \$29.95

MBC VOLUME 4

Speed Stops: A Comprehensive Review of
Fight-Stopping Defensive Applications
DVD, 55 Min. \$29.95

MBC VOLUME 5

Reverse-Grip Knife Fighting
The MBC Approach
DVD, 1 Hour 46 Min. \$29.95

MBC VOLUME 6

A Complete Guide To Carrying And
Drawing Tactical Folding Knives
DVD, 1 Hour 32 Min. \$29.95



Michael D. Janich

**Black Belt
Hall of Fame
2010
Weapons
Instructor
of the Year**

**Founder of MBC
CBC, Damithurt Silat**

**Co-host of
The Best Defense
Television Series**

DEPARTMENTS

CONTENTS
BLACK BELT - OCTOBER/NOVEMBER 2015 - VOLUME 53 - NUMBER 6

8 EDITOR'S NOTE

10 TIMES

71 ESSENTIAL GEAR

76 BLACK BELT PAGES

82 FROM THE ARCHIVES

VOL. 53 NO. 6, BLACK BELT (ISSN 0277-3066, USPS 985-820) is published bi-monthly by Cruz Bay Publishing, Inc., an Active Interest Media company. Advertising and editorial offices at 24900 Anza Drive, Unit E, Santa Clarita, California 91355. The known office of publication is 5720 Flatiron Pkwy, Boulder, CO 80301. Periodicals postage paid at Boulder, CO and at additional mailing offices. POSTMASTER: Send address changes to Black Belt, P.O. Box 420235, Palm Coast, FL 32142-0235. Customer service: (800) 266-4066. Subscription rates in the United States are one year \$28. Canada: \$40. Foreign: \$52 (US funds only). The publisher and editors will not be responsible for unsolicited material. Manuscripts and photographs must be accompanied by a stamped, self-addressed return envelope. Printed in the United States by RR Donnelley, Strasburg, VA. 2015 by Black Belt Communications LLC, an Active Interest Media Publication. All rights reserved. Reproduction without permission is strictly prohibited.

16 FIGHTBOOK

Meet Eric "Top Dog" Knaus, a 6-foot-4-incher who swings a *kali* stick like Babe Ruth swung a baseball bat yet moves like a ballet dancer. Find out what this founding member of the Dog Brothers had to say about the one match he fought without headgear.

18 DESTINATIONS

Martial arts nomad Antonio Graceffo continues his account of his pursuit of a martial arts degree at Shanghai University of Sport. In this installment: an analysis of the wrestling program, which spans both freestyle and Greco-Roman.

20 KARATE WAY

Word to the wise: Never say *wakarimasu* — "I understand" — in a Japanese martial arts school. Read this column to find out what happened when Dave Lowry made that mistake.

22 PAYCHECK

In many respects, teaching martial arts on a college campus is a dream job. Unfortunately, landing such a gig is anything but easy. Dr. Jerry Beasley, martial arts professor at Radford University, is here to help.

24 HOW-TO

Instructors often teach an escape for every choke known to man, but if your only reason for training is self-defense, you don't need to learn them all. That's because if you study the stats, you'll see that most attacks involve one of three chokes.

26 FIT TO FIGHT

A reader's question about why core strength is important for punching and kicking caused *Black Belt's* exercise expert to write a whole column about the subject. Are you ready to start developing yours?

28 SPORTS NUTRITION

Reduced fat, low fat, no fat. Most people live in fear of consuming this macronutrient. Scientific research tells us otherwise, however. "Dietary Fat and the Martial Arts Athlete" tells you what you need to know about eating for performance.

74 COMPANY SPOTLIGHT

"Self-defense is not one size fits all" is a core belief at John Pellegrini's Defensive Services International. In fact, it's the reason he and his instructors have been successful developing customized martial arts programs for disparate groups.

WWW.STAYSAFEMEDIA.COM

KNOW YOUR LIMITATIONS.
THEN DEFY THEM.

DOLLAMUR

SPORT SURFACES

Professional look & reliable safety that lasts!

Arena MMA & Fitness Center, Jeddah, Saudi Arabia
World's Largest Mixed Martial Arts Facility

Dollamur.com



HONORING THE PAST, EMBRACING THE FUTURE

Is *The Martial Arts Kid* a knockdown, drag-out fight flick in which Don "The Dragon" Wilson and Cynthia Rothrock lay waste to gang-bangers and drug dealers? Nope. It's more accurate to describe it as a family film in which an ordinary teen discovers the meaning of the martial arts.

However, because I'm a few years past being a teenager, it wasn't the movie's portrayal of the trials and tribulations of teen life in the 21st century that appealed to me most. What I really enjoyed was the way the movie paid homage to the men and women who helped spread the martial arts in America. Both in front of and behind the camera, the stars were out in force.

Wilson and Rothrock may have retired from competition decades ago, but they still can throw down — and they get a few chances to do exactly that. Among other encounters, Wilson takes on martial artist T.J. Storm, and Rothrock dispatches some baddies on the beach. The man who choreographed those close encounters is veteran martial artist, actor and stuntman James Lew, perhaps best-known for his work in *Big Trouble in Little China*.

Another martial arts veteran contributed her expertise to the making of the movie: Cheryl Wheeler served as co-producer. You probably recognize her name. She's a former *Black Belt* columnist and WKA kickboxing champ who's done stunt work in scores of movies — including fight-doubling for Rene Russo in *Lethal Weapon 4*, which featured one of my favorite male-on-female fights.

As I mentioned, Wilson and Rothrock are center stage in *The Martial Arts Kid*, where they're surrogate parents for troubled teen Robbie (Jansen Panettiere). Yes, critics fired a few shots at Wilson and Rothrock's performances in the early years of their acting careers, but their skills have improved substantially. In fact, their scenes with Robbie are among the most engaging parts of the movie.

I also loved the film's nods to history. I'm talking about things like Rothrock's character hailing from Scranton, Pennsylvania, the city where the star actually grew up. And things like the *dojo* her character co-owns hosting seminars with real martial arts luminaries like Pete "Sugarfoot" Cunningham, Gerry Blauvelt, Christine Bannion-Rodrigues, Orlando Rivera and Jeff Smith. And details like using old competition photos of Rothrock to adorn the walls of said *dojo*.

The positive messages that run through *The Martial Arts Kid* make it perfect for youngsters who are in the martial arts, as well as those who should be. But there are plenty of gems that make it fun to watch even if you're a generation removed from that target audience. ✨

— Robert W. Young
Editor-in-Chief

BLACK BELT

VOLUME 53, NO. 6 OCTOBER/NOVEMBER 2015

GROUP PUBLISHER Cheryl Angelheart

GROUP BRAND DIRECTOR Alexander Norouzi

EDITOR-IN-CHIEF Robert W. Young

GROUP ADVERTISING DIRECTOR

Donna Diamond Riekenberg

ADVERTISING ACCOUNT MANAGERS

BJ Ghiglione, Julie Stone, Laura (Flores) Thorne

SPECIAL PROJECTS ART DIRECTOR John Bodine

SPECIAL PROJECTS EDITOR Vicki Baker

COPY CHIEF Jeannine Santiago

A/R MANAGER Alice Negrete

PRODUCTION MANAGER Patrick Sternkopf

ART DIRECTORS Paul Duarte, Andrius Krasuckas

VIDEO/PHOTO EDITOR Josh Brumfield

MARKETING MANAGER Laureen O'Brien

CONTRIBUTING EDITORS

Floyd Burk, Mark Cheng, Antonio Graceffo, Mark Hatmaker, Mark Jacobs, Dave Lowry, Kelly McCann, Keith Vargo

CONTRIBUTORS

Jerry Beasley, Doug Cook, Joel Kupfersmid, Ian Lauer, Peter Lueders, Jason William McNeil, Robert Reiff, Melissa Rodriguez, S.D. Seong

BLACK BELT COMMUNICATIONS, LLC

An Active Interest Media Publication
24900 Anza Dr. Unit E, Valencia, CA 91355
Toll Free: (800) 423-2874
In CA (661) 257-4066

Newsstand Distribution

For information about selling Black Belt magazine, contact BGiacalone@aimmedia.com. Back issues can be purchased from Palm Coast Data, (800) 266-4066



ACTIVE INTEREST MEDIA

Efrem Zimbalist III
EXECUTIVE CHAIRMAN

Andrew W. Clurman
PRESIDENT & CEO

Brian Sellstrom
EXECUTIVE VICE PRESIDENT & CFO

Patricia B. Fox
EXECUTIVE VICE PRESIDENT OF OPERATIONS

Kim Paulsen
VICE PRESIDENT GENERAL MANAGER

Nelson Saenz
VICE PRESIDENT OF IT

Kristy Kaus
VICE PRESIDENT OF RESEARCH



COMBAT HAPKIDO

The first and only truly comprehensive reality-based Martial Art!

For over 22 years hundreds of Martial Arts schools,
Police Agencies and Military Bases around the World have chosen
Combat Hapkido as their premier Self Defense program.

- Become an Instructor
- World Recognized Certifications
- Exciting Seminars
- Attract & Retain Adult Students
- Great merchandise at: WWW.COMBATHAPKIDO.COM
- Additional Certification Programs for: Police Defensive Tactics, Military Combatives, Tactical Pressure Points, Ground Survival & Women Self Defense
- Home Study Program - visit: WWW.COMBATHAPKIDOUNIVERSITY.COM

FREE GIFT WHEN YOU JOIN!!

ATTENTION TAEKWONDO INSTRUCTORS!

- Become a Charter member of the:
Independent TaeKwonDo Association!
- Over 25 years of service excellence
- All TaeKwonDo Styles welcome
- Official Kwan Registration Program
- World recognized Certifications & Kukkiwon
- Take control of your future & your finances
- Teach your curriculum or ours
- Test your own students
- Exciting Seminars
- Technical & business support
- Home Study Program available



COMBAT HAPKIDO DVDs

Black Belt Course 5 DVDs - \$39 Each + \$6 S&H

Special offer: All 5 - \$175 + \$10 S&H

Master Course - Vol 1 (2nd Dan) \$39 + \$6 S&H

Vol 2 (3rd & 4th Dan) \$39 + \$6 S&H

Vol 3 (5th & 6th Dan) \$39 + \$6 S&H

Special offer: All 3 DVDs \$99 + \$10 S&H

Ground Survival: Vols 1-5 \$39 Each + \$6 S&H

Special offer: All 5 DVDs \$149 + \$10 S&H

Tactical Pressure Points: Vols 1-5 \$39 Each + \$6 S&H

Special offer: All 5 DVDs \$149 + \$10 S&H

Combat Hapkido "The Legacy Series" 4 DVDs

Special offer \$99 + \$10 S&H

Combat Hapkido "The Budo Legacy Series" 3 DVDs

Special offer \$79 + \$10 S&H

Trapping & Balance Disruption: 2 DVDs \$39 + \$6 S&H

Weapon Disarming - 2 DVDs \$39 + \$6 S&H

Combat Hapkido Cane - 1 DVD \$19 + \$6 S&H

Combat Hapkido "Triple Impact" DVD \$19 + \$6 S&H

COMBAT HAPKIDO BOOKS

"The Art for the Modern Warrior" \$25 + \$6 S&H

"Intelligent Self Defense" \$20 + \$6 S&H

GM Pellegrini "Legacy" Book \$20 + \$6 S&H

Tactical Pressure Points Book \$35 + \$6 S&H

DSI, INC.

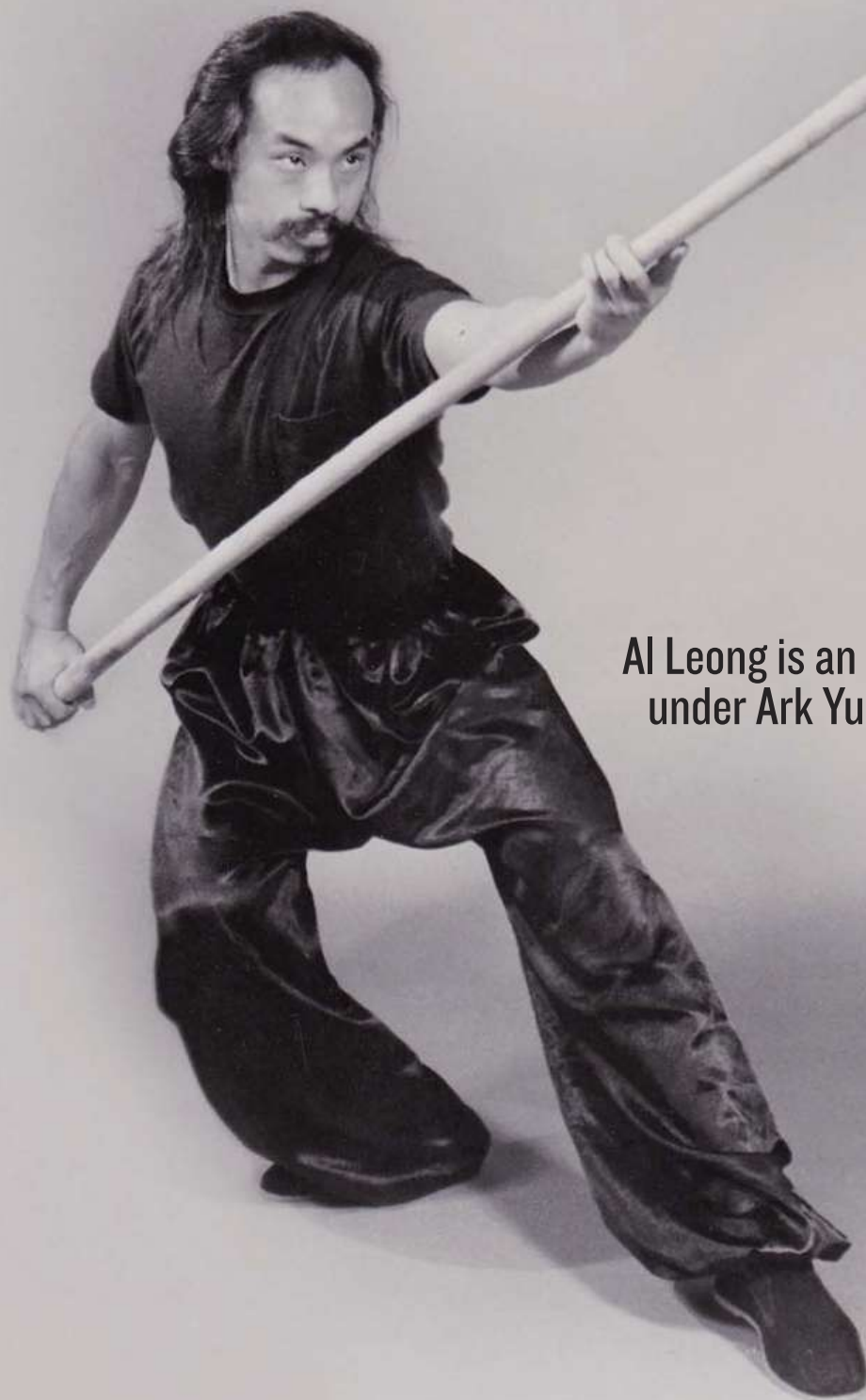
2539 SOUTH RD. BURLINGTON, WI 53105

EMAIL: INFO@DSIHQ.COM - WWW.DSIHQ.COM

BLACK BELT

TIMES

MARTIAL ARTS NEWS YOU CAN USE. READ IT - KNOW IT - LIVE IT



Al Leong is an instructor
under Ark Yuey Wong.

Photos Courtesy of Al Leong



CELEBRITY PROFILE

8 THINGS YOU DIDN'T KNOW ABOUT AL LEONG

▲ If you're reading this magazine, you already know Al Leong — action-movie legend, perennial big-screen bad guy and evil henchman extraordinaire. He's menaced his way through more than 100 movies and TV shows, with iconic scenes in *Lethal Weapon*, *Big Trouble in Little China*, *Kung Fu: The Legend Continues* and *The Scorpion King* — more films than we have space to list here. Besides, you already know who Al Leong is. Or do you?

Here are eight facts we're willing to bet you never knew about one of Hollywood's iconic villains:

- 1.** He grew his hair out after seeing The Beatles perform on *The Ed Sullivan Show* and has kept it long ever since.
- 2.** He was a top kung fu student and instructor under the legendary Ark Yuey Wong (1900–1987). Leong is an expert in *ng ga kuen* (five families/five animals kung fu) and won multiple martial arts tournaments in the mid-1970s. In 1980 he came out of retirement to win the World Silver Cup Martial Arts Championship.
- 3.** He's an accomplished Chinese lion dancer. In fact, Leong was a founding member of a lion-dance team called the Four Seas, which performed regularly at Chinese New Year celebrations, cultural festivals and restaurant openings. Leong is credited with introducing the *guan gung*-style, red-faced Cantonese lion to Los Angeles, and he was part of the first two-lion team to dance "the whole length" of LA's Chinatown — climbing "every pole, every rooftop, over every railing, and all this in one day," Leong says. Why? Because someone bet them they couldn't.

4. His nickname is Ka-Bong. It was given to him by one of his brother's friends, a man named Chuck Wagner. "I believe [it was] just because it rhymed," Leong says. "Anyway, it stuck."

5. Leong has collected stuffed animals all his life. He has more than 150, and all of them have names. His favorite, a stuffed wolf named "Wolfman," was a member of his wedding party — and even wore a custom-made suit.

6. Leong has ridden motorcycles, both on and off road, for most of his life. Before getting into movies, he worked as a motorcycle mechanic, welder and custom automotive pinstriper. These days, he off-roads in a Rhino UTV (utility terrain vehicle).

7. In addition to having survived brain cancer (1993) and a stroke (2005), Leong has sustained three broken collarbones, 25 fractured ribs, several torn ligaments in his left ankle, multiple knee surgeries, broken fingers, broken arms, broken legs and one failed marriage. "I haven't broken my back," he says, "but then again, life isn't over yet."

8. His favorite weapon is the *kwan dao*, with which he performed at Ed Parker's Long Beach Internationals and for the film *Bill & Ted's Excellent Adventure* (in which he played Genghis Khan).

— Jason William McNeil





Gary Goltz

JUDO TEACHERS ORGANIZATION OFFERING INSTRUCTIONAL VIDEOS

► The Hal Sharp Judo Teachers Foundation, a nonprofit educational organization dedicated to serving the U.S. judo community, has announced the publication of a reference document that contains text and approximately 100 hours of instructional videos intended to create an interactive learning experience.

"Our judo educational consortium's purpose is locating judo educators who can furnish information to our website and participate in seminars," a press release said. "We plan to engage scholars from Japan, France, Great Britain, Italy and Germany, as well as other judo experts, to create a comprehensive foundation of teaching and learning."

Board members include Hayward Nishioka, John Moe, Gary Goltz and Hal Sharp. For more information, visit judo4teachers.com.



Hayward Nishioka

Gary Goltz Photo by Rick Husted • Hayward Nishioka Photo by Thomas Sanders

KAYLA HARRISON BECOMES BRAND AMBASSADOR, DEVELOPS CLOTHING LINE

► Hatashita Sports, the U.S. distributor for Mizuno judo products and owner of the Fuji Sports brand, has signed an agreement with Olympic gold-medalist Kayla Harrison that makes the *judoka* a brand ambassador for the two companies.

Harrison, 25, will represent Hatashita Sports at competitions around the world, wearing Mizuno uniforms. In addition, she and Fuji Sports will develop a "Fuji by Kayla" signature line of fitness and casual apparel for women.

"Hatashita Sports and Fuji Sports are the premier martial arts brands," said Harrison, who received *Black Belt's* Special Achievement Award in 2012. "For me, this partnership is a no-brainer. If you want to beat the best, you have to train in the best gear. Fuji produces the highest-quality gear and *gis*, and they're also the most comfortable and athlete-friendly."

The Fuji by Kayla line, which will debut in fall 2015, will include rash guards, yoga pants, a fitness bag, hats and headbands. Proceeds from the sale of the apparel will support Harrison's Fearless Foundation, which benefits survivors of childhood sexual abuse. As a young judo athlete, Harrison was abused by a coach. She now uses this foundation to support others who have suffered the same fate.



Kayla Harrison Photo by Robert Reiff



BRUCE LEE'S 75TH TO BE FETED WITH SEATTLE EVENT

◀ To celebrate the 75th anniversary of Bruce Lee's birth, the Bruce Lee Foundation is planning festivities on October 2-4, 2015, in Seattle. They will unfold in conjunction with the start of the second year of the Wing Luke Museum's "Do You Know Bruce?" exhibit and will include a one-day *jeet kune do* seminar taught by Chris Kent on October 3. For more information, visit impact.bruceleefoundation.org/Seattle75th.

In association with the aforementioned occasion, the foundation has soft-launched an online fundraising campaign to help accumulate \$75,000 for the BLF Scholarship Program before November 27, the date of Lee's birth. Visit the link for details — and a video message from Linda Lee Cadwell: impact.bruceleefoundation.org/75ForThe75th.



BRUCE LEE COINS RELEASED BY AUSTRALIAN MINT

To mark the 75th anniversary of Bruce Lee's birth, The Perth Mint is releasing two limited-edition precious-metal commemorative coins bearing the likeness of the martial arts and movie icon. One will be struck from 1 ounce of 99.9-percent pure silver and the other from 1/4 ounce of 99.99-percent pure gold. Both coins will be issued as legal tender under the authority of the government of Tuvalu.

The silver coin depicts Lee in an iconic fighting pose, while the gold coin features an image of him in a classic martial arts stance. The inscription "Bruce Lee 1940 – 2015, 75 Years" appears on both coins.

"With his philosophy, his words continue to serve as inspiration to generations and cultures throughout the world, so we are confident that these tribute coins will be hugely successful with fans and coin collectors alike," said Neil Vance, Perth Mint's acting general manager, marketing.

The mint will release no more than 5,000 silver and 1,000 gold coins for sale worldwide. At press time, the silver version was listed for \$71 and the gold for \$474. perthmint.com.au

WILL UFC FIGHTERS UNIONIZE?

▶ Two of the largest unions in Las Vegas have launched an initiative to organize MMA fighters who compete in the Ultimate Fighting Championship.

"We have been surprised to learn how poorly these professional fighters are treated in the UFC," said Chris Griswold, secretary-treasurer of Teamsters Local 986, which has more than 17,000 members in Southern California and Nevada. "UFC fighters can set a new agenda for their sport and make it better by working with regulators, sponsors, investors and other stakeholders."

"All workers deserve to be treated with respect and dignity," said Geoconda Arguello-Kline, secretary-treasurer of Unite Here's Culinary Workers Union Local 226, the largest union in Las Vegas with 55,000 members. "Housekeepers, kitchen workers and tens of thousands of other workers in Las Vegas have stood up together to fight for an opportunity to provide for their families. There is no reason UFC fighters cannot do the same."

"Our unions can bring more tools and resources to the table, including our relationships with other professional athletes' unions. Mixed martial arts play a big part in the success of the Las Vegas tourism industry, and UFC fighters deserve to share in that success, too."



AMERICAN TAEKWONDO ASSOCIATION BREAKS GROUND FOR HQ

▲ The American Taekwondo Association International has begun work on its new world headquarters. Located in Little Rock, Arkansas, the complex will exhibit a design inspired by traditional Korean architecture.

The new 45,300-square-foot facility will be constructed on a 3-acre site. It will include several features in which water will flow from one location to another, symbolizing the passing of knowledge from instructor to student. The centerpiece will be the Songahm Star in the plaza garden, which will serve as the entrance to the complex. The headquarters also will house a museum that tells the story of ATA founder H.U. Lee and the history of the organization.

"The new facility allows us to better serve our licensed school owners and will be a reflection of ATA's focus, which is providing students with the highest quality martial arts instruction available that people of all ages can enjoy," said Ed Wright, chief executive officer of ATA International.

"It's great for Arkansas any time we can attract a world headquarters," said Asa Hutchinson, governor of Arkansas. "The fact that ATA International has decided to call Little Rock home is another example of the incredible quality of life our state has to offer, not to mention the many attractions for businesses and our strong economic climate for growth."

The complex is scheduled for completion in August 2016.

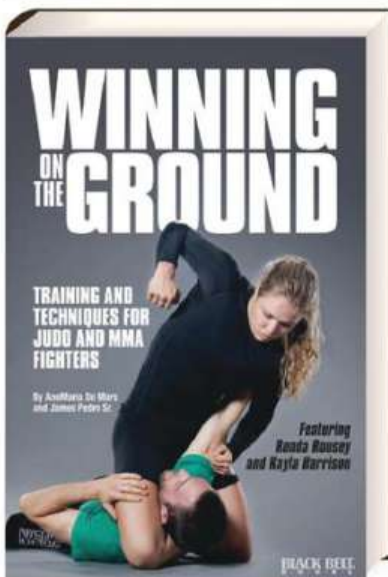
NEWS BITES

- In a book review, **KungFuKingdom.com** has given *Chinese Gung Fu: The Philosophical Art of Self-Defense*, by **Bruce Lee**, nine out of 10 stars. kungfukingdom.com
- An excellent **short film** about **kendo** has been posted at feeln.com/films/sword_of_honor.
- **Black Belt's Facebook page** (facebook.com/BlackBeltMagazine) has surpassed **465,000 "likes."** Recently, a new *Black Belt* record was set when more than 11,000 people joined this vibrant Facebook **martial arts community** in one week.
- Amid **controversy**, 1st Lt. Shaye Haver and Capt. Kristen Griest became the **first women** to complete the **U.S. Army's Ranger Course**.
- A **Brazilian fighter** named Kinberly Novaes ignited her own **controversy** when it was revealed that she competed in — and won — an **MMA bout** while she was **12 weeks pregnant**.
- The **UFC** was an official **sponsor** of the **2015 World Wrestling Championships**, which took place September 7-12 in Las Vegas. It marked the first time since 2003 that the competition, the first **qualifier for the 2016 Olympic Games**, took place in the United States.
- On July 3, 2015, film star and *Black Belt* Hall of Famer **Michael Jai White** married **Gillian Waters** in Thailand.
- The **El Nino** weather pattern that's currently affecting the United States has been **dubbed "Bruce Lee."**
- *Black Belt* Hall of Famer and **MMA** superstar **Ronda Rousey** appears in a new TV ad for the **Taichi Panda video game**.
- The **Ocean State Grand Nationals** martial arts tournament, organized annually by **Don Rodrigues** and **Christine Bannon-Rodrigues**, will take place **April 8-10, 2016**, in Rhode Island.
- A *Black Belt* contributor who's spent considerable time in **Southeast Asia** has created a documentary about the Burmese art of **lethwei**. It's titled **Born Warriors**. bornwarriorsmovie.com
- The **Martial Arts History Museum** in Burbank, California, has created its first **TV commercial**. Aimed at the next generation of practitioners, it will be shown on the **Nickelodeon** network. youtube.com/watch?v=rdL4bG6nLW0 ✂

WINNING ON THE GROUND

TRAINING AND TECHNIQUES FOR JUDO AND MMA FIGHTERS

The New Book by Dr. AnnMaria De Mars and James Pedro Sr.



Featuring Ronda Rousey and Kayla Harrison

In *WINNING ON THE GROUND: Training and Techniques for Judo and MMA Fighters*, **Dr. AnnMaria De Mars**, 1984 world judo champion, and **James Pedro Sr.**, coach of international judo medalists, present a variety of techniques developed over the years. Their coaching has helped such winners in the worlds of judo and mixed martial arts as **Ronda Rousey** (De Mars' daughter) and **Kayla Harrison** take home medals at the highest levels of competition. *Winning on the Ground* demonstrates that you can overcome your opponent, even from a position that may seem hopeless. The key is in training for various scenarios.

Code: **527** • Pages: **200** • Retail: **\$18.95** • ISBN: **978-0-89750-205-4**

Available on Amazon

BLACK BELT
BOOKS

THE MARTIAL ARTS WHOLESALE SUPERMARKET

Ninja Headquarters



DELUXE BLACK NINJA UNIFORMS
100% COTTON CONSISTS OF HOOD, GAUNTLETS, JACKET & TROUSERS

XXXS	Under 4'6"	\$40.95
XXS	4'6" - 5'0"	\$40.95
XS	5'0" - 5'3"	\$41.95
S	5'3" - 5'7"	\$42.95
M	5'7" - 5'11"	\$43.95
L	5'11" - 6'2"	\$44.95
XL	6'2" - 6'6"	\$46.95
XXL	Over 6'6"	\$57.95



Kusari Fundo/Manriki Chains
Heavy duty plated steel.
Weight: 11 oz. Length: 26".
Balls: 1" x 1 1/2".
45-20C Chrome
45-20K Black

\$9.99

Professional Throwing Stars

Super Sharp
Set of 4 with a
Nylon Carry Case
2 1/2" Overall Size
1/8" Thick Stainless
Steel

\$11.85



5 Pt
\$5.99



Raptor Shuriden Star

6-1/4" overall diameter throwing knife
featuring 440 stainless steel blade. Nylon
sheath included

\$8.99

Sharp!
Surgical
Steel
Stars



6 Pt
\$5.99

4" Dia
w/Carry
Case



ProForce Heavy Duty Stretchmaster



\$199.99

For the ultimate leg stretch you need a
super stretcher from ProForce®. Strong
tubular steel construction gives you a
sturdy base. Padded back rest and leg
extensions give a comfortable workout.

Ninja Tobi Boots



Split Toe
Size 4 - 13
Black
\$29.99

Tabi Socks



Black Nylon
Split Toe
One Size
\$3.49



Hand Claw
Wear with foot
spikes and climb
anywhere! Curved
spikes and strong
adjustable straps.

\$14.99



Grappling Hook
Collapsible construction,
heavy duty black steel,
33ft. long rope.

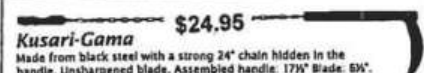
\$19.99



\$11.99
Foot Spikes
Sharpened black
steel spikes. Tabi
not included.



Shogee
13" Head - 115" Chain
Solid Steel
\$24.95



Kusari-Gama
Made from black steel with a strong 24" chain hidden in the
handle. Unsharpened blade. Assembled handle: 17 1/2" Blade: 6 1/2".

\$24.95



**Ninja Tanto w/Spikes
& Caltrops**
Large 13.75" Overall
SS Black Blade
3 Throwing Spikes
Set of 10 Caltrops
Comes with Sheath
\$19.99



**Golden Dragon Sword
Set of 3**

Sharp Stainless Steel Blades-Katana is
39.5" overall. Come with 3 sword wood
stand-Golden Dragon is printed on the
scabbard.

\$39.99



**Double Edge Black
Throwers w/leg sheath**

Size 6.5" overall, 4.25" blade. Has
6 knives w/wood wrapped handles.
Comes with Leg wrap nylon
sheath.

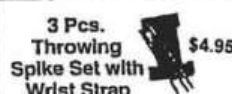
\$19.99



Ninja Fighting Swords

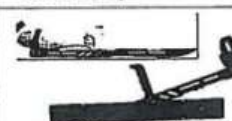
Two Ninja Fighting swords that combine
together by magnets to form one round
handle Ninja sword. Includes nylon sheath
w/carrying shoulder strap

\$19.99



**3 Pcs.
Throwing
Spike Set with
Wrist Strap**

\$4.95



The Punisher Knife

A fantasy forearm sword, with handle, strap
& nylon sheath-27.5" overall, 15" SHARP
stainless steel blade

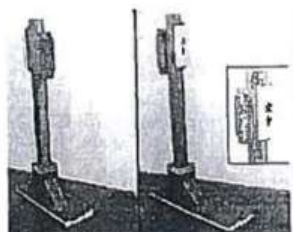
\$16.95

Portable Wing Chun Dummy



6' Tall - Wooden
Some easy assembly
Fits anywhere
Approx. 50 lbs.
Please contact us
for a shipping quote

\$289.95



**Reversible Makiwara
w/Floor Stand \$99.99**

Tough'en them hands-This workout
Makiwara is reversible for heavy duck
canvas hitting or the tough Rope workout.
Size is, stand 56" tall-base 28"x12"-Canvas
makiwara 12"x4.75", Rope 11.25"x7"-
approx 35lbs)-This is a natural wood
product. There may be variations in color
& looks.-*Patten Pending

Throwing Knives - Set of 3

6.5" long
440 Stainless Steel
Nylon carry case
\$9.99



Expandable Steel Batons



With Nylon
Carry Case

16" long \$21.99
26" long \$25.00
21" long \$24.99
31" long \$29.99



**Deluxe Wall
Belt Rank
Display**
Solid Wood
23" x 32"
Available in:
10, 11, 12, 14 levels
\$54.95

Visit our Giant Discount Web Site

E-Mail - info@MartialArtsSupermarket.com

www.MartialArtsSupermarket.com

Academy of Karate Martial Arts Supplies
405 Black Horse Pike
Haddon Heights, NJ 08035

Visit Our Giant
Web Site

856-547-5445 FAX 856-547-9686

CALL OR SEND FOR OUR **FREE**
SUPERPACKED CATALOG

OUTSIDE NORTH AMERICA SEND \$5.00

SCHOOLS, KARATE INSTRUCTORS - CONTACT US FOR WHOLESALE PRICES



Still the Top Dog!

Twenty years ago, advertisements started appearing in *Black Belt* to market instructional videos from a group that called itself the Dog Brothers. The VHS tapes featured footage of “real contact stick fighting.”

by Mark Jacobs

The only information available about the Dog Brothers came from word-of-mouth testimonials delivered by practitioners of the Filipino martial arts. The group was apparently composed of a bunch of guys whose idea of sparring entailed fighting with unpadded sticks and almost no protection — just light headgear — until someone was knocked senseless. The best (or worst, depending on your outlook) of the pack was a tall New Yorker who called himself “Top Dog.”

FOR THOSE WHO happened to see Eric “Top Dog” Knaus fight back in the day, the image is indelible. Here was a 6-foot-4-inch-tall man who could swing a stick like Babe Ruth swung a baseball bat but who also had the footwork of a dancer. Knaus would pull off things in stick-fighting matches that were supposed to be done only in *kata* — like dropping into a low cross-legged stance to slip beneath an attack, then whipping his stick forward to take out his opponent’s knee. He also did things that weren’t supposed to be done in

kata — or anywhere else in the Filipino arts — like slamming his opponent to the ground and pummeling him.

Knaus did all this with no protection except an old-fashioned fencing helmet, essentially a thin wire mesh that served only to keep his facial features from being mangled. Meanwhile, many of his opponents would wear heavy helmets and padding.

“I wanted to know the truth,” Knaus said. “I wanted to know what works in a fight. People start kidding themselves about what works when they spar covered in padding.”

KNAUS BEGAN stick fighting in New York in the 1970s with Tom Bisio and Bisio’s instructor Leo Gaje Jr.

“Leo saw I loved to engage when I fought, so he groomed me to be a fighter,” Knaus said. “He’d tell me, ‘Learn power — that’s what everyone else is lacking.’ And he was right.”

“When I went to California, I found all these masters who didn’t realize how much they’d dialed back their styles because they’d never fought for real.”

It was in California in the 1980s when Knaus began visiting local martial arts schools, offering to spar with anyone who used weapons. He wasn’t picky about which weapons he’d go against. In various encounters, he faced the *nunchaku*, staff, *tonfa*, *bokken* and even a bullwhip. In Knaus’ hands was nothing but one — or occasionally two — *kali* sticks.

KNAUS’ STYLE of fighting took shape when he began sparring with another transplanted New Yorker named David Wink. Although less experienced in stick fighting, Wink was a skilled *judoka* as large as Knaus and with an equal love of combat. He found the best way to deal with Knaus’ superior weapon skills was to simply charge him and try to turn the stick fight into a wrestling match.

Knaus saw the value in Wink’s way and began using it himself, steamrolling unsuspecting opponents and putting them flat on their backs. Although many FMA stylists criticized this approach, saying it wouldn’t work against a skilled fighter, few were willing to test the theory against Knaus. Instead, Knaus had to coax less-experienced stick fighters, people who had fewer preconceived notions, into becoming his sparring partners. Among them were Marc Denny and Arlan San-

The one challenge Knaus said he always regretted never getting the opportunity to meet was perhaps the most outrageous: an all-out stick fight with no headgear whatsoever.

ford, who, with Knaus, would form the core of the Dog Brothers.

Under Denny's direction, the group started putting together its first instructional videos. The most memorable was the final volume in the series, in which fighters engage in mixed weapons battles, including Knaus' encounter with bullwhip specialist Tom Meadows.

Knaus initially fought against a 10-foot-long whip, which proved easy. He stayed outside its range, and when Meadows unloaded, it took so long to bring the whip around for another blow that Knaus was already inside its arc, crashing into his opponent and taking him to the ground. But then Meadows changed to a shorter whip, which enabled him to execute a barrage of blows.

"It sounded like automatic rifle fire — pop, pop, pop!" Knaus said. "I kept doing abbreviated roof blocks to defend and got on my bicycle to stay away. Finally, he hesitated, and I was able to

get inside. But if anyone really wants a challenge in fighting an exotic weapon, that's the one to fight."

THE ONE CHALLENGE Knaus said he always regretted never getting the opportunity to meet was perhaps the most outrageous: an all-out stick fight with no headgear whatsoever. He thought the opportunity would never come up — until last year. Although officially retired from fighting since 2005, Knaus has never been able to resist sparring at seminars. When he found an opponent in Michael Johnson, a New Mexico-based stick-fighting instructor willing to spar without headgear (just protective goggles), Knaus couldn't pass up the chance.

While he says the two-minute match was the most intense one of his life, he also said it was, ironically, among his least-punishing bouts.

"Without the headgear, I found myself really focusing on defense," said Knaus,

who's now 57. "Also, my opponent was more hesitant to close because he didn't have headgear. So I proved to myself that you do fight differently when you're wearing just a little bit of headgear. Doing it with nothing at all takes you to a different level of fighting. I'm just a little bummed I had to wait to this age to finally try it."

While Top Dog doesn't recommend anyone engage in full-contact sparring without headgear on a regular basis, he does advocate keeping as much realism as you can safely tolerate in training. It's all part of the quest to find out what works, he said.

"When I was in school, the teacher taught us that Saturn had seven rings," Knaus said. "But eventually, we sent a probe there and saw it has many more. Fighting is like that. You don't know what's really there 'til you go and see for yourself." ❧

FRENCH FOREIGN LEGION COMBATIVES

Volumes 1-6, with Nick Hughes

Phase I: Stand-Up Fighting provides an in-depth analysis of strikes that can be perfected in a short amount of time so they can be used right away.

Phase II: Escapes from Holds teaches how to get out of both front and rear holds.

Phase III: Ground Fighting emphasizes how dangerous is it to get into a ground fight and how vital it is to get up as quickly as possible so you can control the fight from a more advantageous position.

Phase IV: Multiple Opponents augments Hughes' curriculum to defend against two, three, four, and more attackers.

Phase V: Control and Restraint offers a comprehensive examination of control and restraint techniques, including takedowns, holds, and sweeps.

Phase VI: Unarmed vs. Armed presents realistic defenses against blades, firearms, and impact weapons.

*ALL VOLUMES ALSO AVAILABLE INDIVIDUALLY.

SAVE \$54⁷⁵
WHEN YOU BUY
THE COMPLETE
SIX-VOLUME SET!

#FFLCSETDVD • \$139.95
ALL VIDEOS ALSO AVAILABLE ON DEMAND AND ON BLU-RAY



USE PROMO CODE **BB15** FOR **15%** OFF YOUR ORDER.

PALADIN PRESS
Publishers of the Professional Action Library

Request a free catalog, view our digital catalog, sign up for our free eNewsletter and check out hundreds of other titles.

1.800.392.2400

Phone orders: VISA, MasterCard, AMEX and Discover accepted.

www.Paladin-Press.com





Pursuing a Martial Arts Degree at Shanghai University of Sport: Wrestling

In the April/May 2015 issue of *Black Belt*, I discussed *san da* and the way it's taught at Shanghai University of Sport, where I'm a student. In the June/July issue, I delved into Chinese wrestling. Here, I focus on Western wrestling, both freestyle and Greco-Roman.

by Antonio Graceffo

Although Shanghai University of Sport doesn't offer freestyle wrestling, most of my teammates have some experience in it, so they spar with me often. It's liberating to wrestle without the *shuai chiao* jacket and to be able to use sacrifice throws or to drop to a knee while completing a throw. It's also nice to not have people kicking and punching me, like they do in *san da*, while I'm doing that throw.

Much of our wrestling time consists of learning to roll an opponent onto his back and pin him. Although I'd never need to do this in an MMA fight, it's still beneficial to know how to roll, manipu-

late and otherwise dominate an opponent on the ground.

Of all the arts I do in Shanghai, freestyle is the closest to MMA wrestling. Just add some chokes and submissions, and you're basically there. For example, a wrestling pin is really just a side control. Learning to pin an opponent is the same as learning to control him for a ground and pound. Some freestyle pins can be tweaked to become pain submissions. Example: The cradle involves holding your opponent's leg and rolling him onto his shoulder blades for a pin. Push it a bit farther and you have a painful neck crank/choke.

ANOTHER PART of my coursework consists of Greco-Roman wrestling. Contrary to what the name implies, it has nothing to do with ancient Greece or Rome. The wrestling that was practiced in the ancient Olympics was closer to catch wrestling in that it allowed chokes and submissions. Greco-Roman was invented in France in the mid-19th century. Legend has it that when selecting a wrestling style for the first modern Olympics in 1896, the committee chose Greco-Roman simply because of the apparent connection the name had with the ancient Olympics.

In many ways, Greco-Roman is the most restrictive form of wrestling here. The rules forbid you from attacking your opponent's legs with your hands or legs. That means no leg hooking, no sweeps, no singles, no doubles. You can't even do a high crotch because you aren't allowed to attack any part of the body below the waist.

Nearly all Greco-Roman throws come from underhooks, body locks and head-and-arm grabs. In both Greco and freestyle, you're forbidden to grab just your opponent's head or neck. You're forced to seize the head and one arm together. Interestingly, because of this rule, I've learned to do chokes and neck cranks with an arm in. Now, I like this position better than the guillotine, in which you wrap your arm around only your opponent's neck. It's much harder for a person to escape this way, and it takes less energy to put pressure on his neck.

Compared to the other wrestlers here, the Greco-Roman guys are by far the strongest. The techniques require lots of muscle power from the upper body. My 175-pound wrestling coach is easily twice as strong as my 175-pound *san da* coach. When I go for a takedown against the *san da* coach, I can feel the strength differential, and it's heavily in my favor. But when I tangle with my wrestling coach, often — unless he lets me — I can't move him. He's 22 and has been living in a training facility since he was 10, working out two to three times a day.

This man's strength is legendary around here. Sometimes, the guys will Thai-clinch with me to see who's stronger, and because I trained in Cambodia and Thailand for many years, I can prevail against most of them — but

Photo Courtesy of Antonio Graceffo

Several MMA champs have hailed from a Greco background, including Randy Couture and Dan Henderson, but most people who learn their wrestling at an MMA gym get a modified version of freestyle.

not against the Greco-Roman coach. Clinching with him is like clinching with a tree trunk.

DURING THE FIRST few weeks of my Greco-Roman education at Shanghai University of Sport, I learned at most one technique per day. The rest of each session was spent drilling that technique over and over. I didn't start sparring until I was a month in. During that first sparring session, I could mount absolutely no offense. I couldn't sweep, leg-hook, shoot — I simply got body-slammed again and again.

Now that I'm further along, things are better, even though I still don't profess to be good at it. What I have noticed is that both Greco-Roman and Chinese wrestling are helping my

MMA game because they're the least-studied grappling arts among MMA fighters. Several MMA champs have hailed from a Greco background, including Randy Couture and Dan Henderson, but most people who learn their wrestling at an MMA gym get a modified version of freestyle. Greco-Roman and Chinese-wrestling tactics and techniques can give MMA enthusiasts the advantage of sneakiness, enabling them to pull moves their opponents probably haven't even thought of.

In particular, Greco-Roman is useful for throwing from the clinch. It makes your clinch extremely powerful, which is a huge advantage in MMA. This is why Couture was renowned for his "dirty boxing." He'd lock his opponent

in his Greco clinch and then punch and knee him until he crumbled.

And, of course, the Greco-Roman wrestler is trained to throw from the clinch. Case in point: On one of the first days I was training with my sanda coach, he clinched. He quickly found himself on the ground under me. "It doesn't matter if you grab me or if I grab you," I explained in an effort to console him. "With Greco-Roman wrestling, I can still throw you."

It was one of the few times I've been able to get the drop on him. ✕

(To be continued.)

● **ABOUT THE AUTHOR:** Antonio Graceffo's book *Warrior Odyssey* is available at bookstores and numerous online retail outlets.

IRON MOUNTAIN ARMORY

TRADITIONAL ARMOR FOR THE MODERN WARRIOR

FOR IN & OUT OF CLASS TRAINING

- AUTHENTICALLY CRAFTED
- FULLY FUNCTIONAL
- COMBAT TESTED
- PARTS & ACCESSORIES
- SUIT RENTALS
- FULLY CUSTOMIZABLE
- 6 MONTH FINANCING AVAILABLE (USA)

FOR A LIST OF DEALERS &
TO VIEW OUR COMBAT TESTING VIDEO:
WWW.SAMURAI-ARMOR.COM



BATTLEFIELD TESTED
& WARRIOR APPROVED



PHOTOGRAPHY BY KALVINDER DASS



A Word to Banish From the Dojo

In Japanese, the most common way to politely acknowledge something you've been told is *wakarimasu*. "I understand."

by Dave Lowry

However, this is a word you should never use in the *dojo*. Chances are good that if you're reading this, you have at least some kind of intellectual leaning. For you, karate and the other *budo* aren't entirely physical. You also want to know about their history and philosophy. You want to grasp them on an intellectual plane, as well as a physical plane. There's nothing wrong with this. It should be encouraged. I can't see much of a future for those who have no curiosity about their art or those who don't want to learn any more than what they might hear their teacher say in the dojo.

Wait, you might say. There are plenty of professional ball players who know nothing of the lore of their sport. There are expert plumbers who couldn't tell you anything about the history of plumbing. True, but *budo* is not a sport, and it's not a technical profession. It is, at its fullest, an art.

An artist who has no grasp of or appreciation for the past is not much of an artist.

THERE IS A SERIOUS problem, however, that afflicts those who are intellectually inclined, and it comes when they allow their curiosity, their desire to learn academically, to get out of balance with their commitment to physical effort. Karate, like all *budo*, is at its core a physical expression of mental volition. It's realized not through intellectual effort but through action. To forget this, or to minimize it, is to sabotage any effort to master karate as an art.

The matter of intellectualizing over physically internalizing is not new or unique to our age. It's a danger long recognized. In the Asian martial disciplines, we have a legacy handed down to us from two Confucian scholars. Zhu Xi (1130–1200) described the interplay of knowledge

and action. He noted that having legs doesn't allow a person to see, nor does having eyes allow one to walk. Too, knowledge of something is insufficient for mastering it.

One of Zhu Xi's descendants, Wang Yang Ming (1472–1529), took this idea further. He postulated that *knowing* and not being able to actualize that knowing in *doing* is proof one does not really know at all. "To know and not to act is not yet to know," Zhu wrote.

Wang's notion should lead to some contemplation, especially for martial artists. If I know what is right, what is moral, what is good, but I do not act on these, then I do not really understand them at all, according to Wang. If we narrow this down to the realm of the dojo, we see that having an intellectual grasp of a front kick is one thing. Being able to do that kick competently, of course, quite another.

IF YOU'VE BEEN in *budo* very long, you know a few *kuchi bushi*, "mouth warriors" whose lectures and opinions would have you think they're fifth-dan experts at least. These types are certainly examples of those who *know* but can't *do*. However, there are also would-be *budoka* who don't want to

The student who relies too heavily on his intellectual grasp of karate is apt to believe he's got it. Unless he can translate that grasp into action, however, he does not.

impress others, who aren't interested in pontificating and sharing their opinions. They are simply people who really want to understand what they're doing. They are sincere. And so they pose questions. Why do we lift the knee so high when we kick? How important is the snap back? How can I make a high kick as powerful as a low one?

The problem isn't the questions they pose. The problem is they confuse intellectually grasping concepts with the physical ability to realize those concepts. They get things badly out of balance.

The student who relies too heavily on his intellectual grasp of karate is apt to believe he's got it. Unless he can translate that grasp into action, however, he does not. The gap between *knowing* and *doing* is apt to become wider unless he addresses this issue

— or unless a teacher is there to guide him to a more balanced study.

"DO YOU UNDERSTAND?" is a question a teacher will often ask a student after having given an explanation. I can remember answering this in the affirmative once. "Yes, I understand," I said. *Wakarimasu.*

"OK," my teacher said. "Do it." I could not. My mind knew it, but my body didn't. After trying a couple of times — and failing badly — I felt as stupid as I ever had in the dojo. And that's saying something.

"You understand it up here," my *sensei* told me, popping his forefinger against my forehead. "Down here ..." — he just poked my belly and shook his head.

This is why, when discussions of learning come up, one often hears

the expression *karada de oboeru*, "learning with the body." When you've done something — a kata or a technique — a few times, you'll have some understanding of it. When you've put your body through it a few thousand times, you'll have a real understanding.

I don't know that I have a real understanding of anything in karate in the sense of the word my *sensei* was indicating. There's still a long way to go. I have learned, however, that saying I understand something when my teacher asks is a bad idea. ✂

MORE FROM BLACK BELT'S SENIOR COLUMNIST

Many of the articles and books Dave Lowry has written are available at amazon.com. Simply enter his name in the search box.

SWORDS OF NORTHSHIRE
偉大さの手作りの剣

CUSTOMIZE
YOUR OWN
KATANA



www.Swordsofnorthshire.com



Martial Arts on the College Campus

Imagine getting paid to teach martial arts in a multimillion-dollar facility. Imagine having an audience that both wants and needs your instruction. Imagine not having to advertise or sell programs because the students come to you.

by Jerry Beasley, Ed.D.

This dream job actually exists on college campuses, and it's one that's enjoyed by many martial arts instructors. Most were hired to serve as club instructors or self-defense seminar providers, while others are coaches for collegiate teams. A few have managed to earn faculty status. The path to this type of employment can be difficult, but once you arrive at your destination, it's a place you'll want to stay.

START BY ACCUMULATING the necessary college degrees. On campus, you'll be considered a professor first and a martial artist second. Building a portfolio of martial arts rank, publications and presentations is important, but you also must have your bachelor's degree — and possibly a master's or Ph.D.

Note that currently, no public American universities offer an academic degree in martial arts. Therefore, the most applicable majors for the degrees you'll need include physical education, kinesiology, and health and human performance. Use caution while planning your higher education. The Internet has opened the door for scammers to offer phony college degrees. More than

a few people have paid for doctorates in martial arts, martial sciences and so on, only to receive an honorary degree that's backed up by nothing more than a certificate and transcripts of "classes" that equate to life experience. Needless to say, college administrators are wise to this ruse and will recognize a mail-order degree in an instant.

When seeking employment on campus, your credentials aren't the only things you have to pay attention to. Ultimately, the hiring of a faculty member requires extensive planning by the school's administrators — and often approval and funding from the state.

For that reason, timing is critical. State budgets fluctuate from year to year, and college funding varies, as well. You may have a black belt and a Ph.D., but if the school lacks money for a full-time faculty position, you won't be landing a job. If you run up against this wall, consider starting a college martial arts club as a steppingstone. This can build student interest in — and, presumably, demand for — your services, thus gaining you the attention and support of administrators. The reason I recommend this roundabout path is it worked for me.

IN 1973 I TAUGHT my first class to college students through the Radford University Karate Club in Virginia. The *Kung Fu* TV show, as well as movies like *Billy Jack* and *Fists of Fury*, had ginned up interest in martial arts on campus. When I entered the classroom, the place was packed. I thought, This is a job I'm going to like.

At the time, I was a 22-year-old completing a bachelor's degree in philosophy. To maximize my marketability on campus, I made martial arts the theme of every research paper I did. To augment my knowledge base, I studied Asian religion, as well as sociological theories that might pertain to how groups form and disband within the *dojo*. I surveyed Eastern and Western philosophy, including many of the same texts Bruce Lee used.

After earning my bachelor's degree in 1973, I set my sights on getting a master's in sociology. My thesis focused on the social-psychological role of the American *sensei*. I then entered the doctoral program in educational administration at Virginia Tech. My dissertation traced the roots of martial arts training in Asia and explained the social relations and group configurations created as Americans adapted Eastern arts to Western expectations.

As you can see, it helps to make your education revolve around martial arts when your goal is to teach on campus.

IN THE MID-1970S, Bruce Lee's movies were hot. There was so much interest in martial arts that it was easy for me to convince Radford administrators of the logic of offering self-defense classes. My collegiate karate club was a success, I argued, and I'd just earned my bachelor's degree. That didn't get me a faculty job, but it did get me an appointment with the college president.

The president was intrigued by my pitch. He sent me to the vice president of Academic Affairs, and with his encouragement, I met with the chair of the Department of Physical and Health Education to write a course outline that would be voted on by the university senate. It passed, and in a few months, I was asked to serve as an adjunct instructor and teach a course called PHED 150 Karate.

Because I didn't know any better, I'd started at the top and worked my way down. A better way to launch a for-

credit martial arts class is to write a course proposal and set about getting it accepted by the relevant university officials. Note that this can take a full academic year.

I continued my education while teaching. Each semester, my martial arts classes were among the first to be filled. With that track record — and having completed my doctorate in 1980 — I began to politic for a full-time tenured position.

Fortunately for me, a string of hit movies like *The Karate Kid* kept martial arts in the spotlight, so there was continued demand for my programs. Nevertheless, I was unable to move forward for five years, at which time a faculty member retired. It was only then that I was able to convince Radford University to hire its first martial arts professor.

IF YOU MANAGE to land a job on a college campus, you can expect a salary that starts at \$60,000 per academic year (nine months), assuming you're an assistant professor. If you climb up to senior professor, you could earn \$100,000 or more. You'll likely receive secretarial assistance, a furnished of-

fice, travel funds, full health benefits and a retirement plan.

For reference, a college graduate with a master's degree will usually start as an instructor. If you complete your doctorate, you're eligible to become an assistant professor. As an assistant professor, you must earn high marks in teaching for at least six years if you want to become an associate professor. Along with the rank of associate professor comes the granting of tenure. An associate professor is expected to maintain a record of excellence in teaching, publishing and university service to become a full professor. That normally requires five years. Typically, a professor with 20 or more years of distinguished service is referred to as a senior professor.

Obviously, teaching martial arts in a university setting is demanding and competitive. Yes, the salary and benefits are lucrative, but the main reason to pursue this career path is the chance to teach students. College-age kids are typically trying to understand their purpose in life. They're under pressure to make grades, fit in with other students and find a job after graduation. A college martial arts professor is in a position to make a difference in their lives. ✂

● **ABOUT THE AUTHOR:** Dr. Jerry Beasley is professor of health and human performance at Radford University in Virginia. In 2000 he was Black Belt's Instructor of the Year. In 2008 he received a Black Belt Industry Award for his Karate College summer camp. TheKarateCollege.com, RUJKD.com, aikia.net.

FAMILIAR FACES ON CAMPUS

Bill Wallace earned a master's degree in kinesiology from Memphis State University in 1976. The university hired him to teach martial arts full time, but he gave it up to pursue kickboxing.

In the 1970s, judo legend Hayward Nishioka earned his undergraduate degree, then scored a full-time faculty position at Los Angeles City College, where he taught martial arts to undergrads.

Superior Quality, Superior Service

Mantis Swords is one of the most respected & reliable C.A.S. Dealers on the Internet.

SH6001XPF - Practical Plus XL Katana
 Overall: 40 1/2"
 Blade Length: 28 1/2"
 Handle Length: 11"
 Weight: 2lb 11oz
 Point of Balance: 5 1/2"
 Width at Guard: 1.42"
 Width at Tip: 1.10"
 Thickness at Guard: .26"
 Thickness at Tip: .18"

SH2152 - Yari
 Overall: 79"
 Blade Length: 16 3/4"
 Handle Length: 62 1/2"
 Weight: 3lb 11oz
 Thickness at Guard: .410

SH2465 - Koi Katana
 Overall: 44 3/4"
 Blade Length: 28 1/2"
 Handle Length: 14 3/4"
 Weight: 2lb 13oz
 Point of Balance: 5 1/4"
 Sori: 1 1/8"

SH2471 - Hunter Katana
 Overall: 41 1/4"
 Blade Length: 27 5/8"
 Handle Length: 12 1/4"
 Weight: 2lb 12oz
 Point of Balance: 4 1/2"
 Steel: Banite

AH2083 - Oda Nobunaga Helmet
 The museum-quality reproduction helmets are fully wearable and are supplied with a display stand.
 Weight: 7lb 8oz

Mantis Swords
 9 Westminister S/C # 394
 Westminister, MD 21157
 1.888.660.9673

Give us a call, our helpful staff is available to fill all your Oriental weapons needs.

www.mantisswords.com

Must be at least 18 years-old to order.



Train Smart to Survive a Choke

In the *dojo*, instructors often teach an escape for every choke imaginable.

by Joel Kupfersmid, Ph.D.

That's fine for students who regard their training as a lifelong journey to mastery, but for those in need of a crash course in survival, the requirement to memorize scores of choke defenses can be overwhelming.

To find out just how many different chokes a person should prepare for, I conducted a study. The results indicate that in more than 90 percent of real fights, only three chokes are used. As such, those who are pressed for time may be better off focusing their training time on just these three attacks. The details follow.

IN A PREVIOUS STUDY that led to an article titled "Self-Defense 101: What Really Happens in a Street Fight" (*Black Belt*, August 2012), I used the keywords "real fight," "good fights" and "street fights" to search the Web for relevant videos to study. This time, I elected to conduct two searches.

The first was designed to find clips of martial arts trainers demonstrat-

ing choke defenses. My rationale was that teachers are likely to post videos of the techniques they believe are the most important to learn. It follows that these are the techniques they're most likely to teach their students. Using the terms "choke demonstrations" and "martial arts demonstration of chokes," I selected 50 videos and discovered the following:

Two choke defenses dominated: escapes from one or two hands being used to grab the neck (54 percent) and escapes from the rear-naked choke (34 percent). For the one- and two-hand attacks, many of the escapes involved two people standing, and most chokes occurred from the front. For the rear-naked chokes, all occurred from the defender's back (obviously), with 76 percent being escapes from a standing attack and 24 percent taking place on the ground. Apparently, martial arts trainers believe these chokes are most likely to occur in real life. But are they right?

FOR THE SECOND SEARCH, I used the keywords "real choke outs" and "street choke outs." The videos I analyzed depicted fights in which untrained adults or adolescents were participating. The altercations took place on streets, as well as in bars, nightclubs, retail stores and dormitories. All videos of fights that involved a "referee" or police/military personnel were excluded. Footage of security guards and bouncers, however, was kept.

Of the videos that remained, 89 percent showed males fighting other males, 6 percent were female on female, and 6 percent were male on female.

Three chokes accounted for the majority of the action: the rear-naked choke (56 percent), the guillotine (28 percent) and the one- or two-hand grab to the neck (12 percent). The right arm was used to choke in 57 percent of the rear-naked chokes. For the guillotine, the right arm was used 50 percent of the time. For the hand(s)-grabbing-the-neck attacks, 50 percent took place with the arm(s) extended and 50 percent with the arm(s) bent.

I also examined the position of the fighters when the chokes occurred. For the rear-naked chokes, both parties remained standing in 36 percent of the videos. In 46 percent, the choke was initiated when the fighters were standing, but they soon went to the ground. In 18 percent, the choke was initiated after the fighters were on the ground.

For the guillotine, 43 percent of the combatants remained standing, and 43 percent went from standing to the ground. Seven percent of the guillotine attacks started when both parties were on the ground, and 7 percent began on the ground and ended with the fighters standing. For the one- and two-hand chokes, 83 percent of the videos showed participants who remained standing.

IF YOU ASSUME these videos accurately portray attacks in real life, the implications are straightforward.

First, you're most likely to be choked in one of three ways: with a rear-naked choke, a guillotine, or (occasionally) a one- or two-hand choke. For that reason, most of your self-defense training should focus on defending against the rear-naked choke and the guillotine. If extra time is available, you should practice escapes from the one- and two-hand chokes.

Learning escapes from other chokes such as those used in judo and *jujitsu* tournaments and MMA — for example, the cross-choke, triangle choke and D'Arce choke — are not necessary.

Second, you should learn escapes from the rear-naked choke and guillotine while standing and on the ground. For the one- and two-hand chokes, learning escapes from a standing attack executed from the front is sufficient.

Third, if the demonstration videos accurately portray the emphasis that martial arts trainers give to various choke escapes, they've been somewhat accurate. Almost a third of these videos showed defenses against the rear-naked choke, about three-quarters of which were from a standing position. More emphasis needs to be placed on escapes from chokes executed on the ground, however.

Interestingly, 52 percent of the demo videos showed escapes from one- and two-hand chokes, which indicates that instructors are overemphasizing the need to learn these escapes. The majority of teachers are correct, however,

in demonstrating escapes from these chokes when both parties are standing and the attack comes from the front.

There's a glaring need for martial arts teachers to focus on escapes from the guillotine. This attack occurred in 28 percent of the fights studied but in only 2 percent of the demo videos. Your training should include escapes from the standing and ground positions for this technique.

OTHER TAKE-AWAYS: First, I learned that women rarely choke — but they do pull hair a lot. Defenses against having your hair pulled should be addressed more often in self-defense training.

Second, in viewing more than 200 videos, I observed only two incidents that involved a throw. One was a hip wheel and the other a front double reap (football tackle).

Third, I didn't come across any videos in which common targets in self-defense courses (pokes to eye, strikes to throat, hits to groin, kicks to groin or the back of the knee) were used. The fights could be con-

sidered very "clean," and likely none of the combatants had training in self-defense.

Fourth, 10 percent of the demo videos I reviewed involved escapes from the bear hug. Trainers evidently think it's a relatively common attack. However, I didn't witness a single bear hug while examining the "fight videos" and "choke videos."

THESE FINDINGS are similar to the ones I previously discovered: When it comes to physical altercations in real life, only a few techniques are used by the typical, untrained assailant.

For those who want bare-bones self-defense, this is good news. Only a handful of escapes and counterattacks need to be learned. This can greatly reduce training time for anyone who's not concerned with winning competitions or mastering an art. ✂

● **ABOUT THE AUTHOR:** *Joel Kupfersmid, Ph.D., is a psychologist with a third-degree black belt in karate and jujitsu. He teaches self-defense at Kent State University.*

We know your risks.

**Specialty insurance for
martial arts schools**

martialartsinsurance.com

800-900-1155

 facebook.com/markelhealthfitness



Our policies constantly respond to changes in your industry because the most dangerous risk is the one you never saw coming.



The Core of Martial Arts Training

by Ian Lauer, CSCS

Q: *I always hear my sensei talk about strengthening the core. What exactly does that mean, and why is the core so important for punching and kicking? Shouldn't punching and kicking be about the arms and legs?*

A: As a practicing martial artist and avid gym-goer, I'm a huge fan of resistance training for the extremities (arms and legs) as a means to improve performance in the *dojo* and on the street. All things being equal, stronger arms and legs will make for more powerful punches and kicks. That's not to say you should rely on strength training to make up for poor form; rather, it's to say that resistance work will serve to enhance striking power that's derived through proper technique.

With this understanding in place, it may seem initially that the best way to increase power output via resistance training would be to focus on leg and arm work. Although this will help, it's shortsighted. It ignores the fact that the human body acts as a complete system. In this system, we have the arms and the upper torso linked to the legs by the core.

The core is composed of the abs and the lower back. It's the part of you that allows your upper and lower body to work as a single unit. As a martial artist, you know that to generate maximum power, your entire body must function as a system. So it stands to reason that stronger extremities linked by a more powerful core will result in more powerful strikes overall.

ALTHOUGH "CORE" is a 21st-century buzzword, the concept of training the midsection to improve overall body function is not new. In the early 1900s, Joseph Pilates created a training method that focused on this notion. He called this area of the body the "powerhouse" and went so far as to include the glutes in his definition of the core. The result of a properly orchestrated Pilates workout is a body that functions more efficiently as a unit. If you follow his teachings and

incorporate a number of core exercises into your training routine, you can expect improved power output in your martial arts moves as your body learns to operate as a stronger system from head to toe.

Let's take this a step further and look at how it directly relates to traditional martial arts. *Kenpo* practitioners talk about rotational torque and backup mass as means of generating power. Rotational torque is the force generated from the rotation of the body. The power of the rotation is expressed through a lever such as the arm. Example: A hook punch uses a flexed arm to strike. To pack more

power into the blow, simply increase the rotational force.

Backup mass is the power that comes from the body's mass as it moves through space. For the sake of discussion, let's consider backup mass in a shuffling jab. Rotational torque still plays a role in the generation of power, but if you're shuffling forward, you also have the entire weight of your body behind your fist. This is backup mass at its finest.

WHERE EXACTLY DOES the core enter the picture? It plays a crucial role in the facilitation of rotation,



Photo by Robert Reiff

The core is necessary to stabilize the body so that when backup mass is employed, the weight of the entire body is sent through the fist and into the opponent.

thereby generating massive amounts of power by way of rotational torque. This transfer of power from rotation through the core to the arm is what creates the impressive knockout punch.

Likewise, the core is necessary to stabilize the body so that when backup mass is employed, the weight of the entire body is sent through the fist and into the opponent. The midsection is also vital in the transfer of rotational force from the upper body into the lower body for kicks. Additionally, it supports the typical counter-lever movements seen in kicks — for example, when your upper body tilts in the direction opposite of a ball kick. In all these instances, a stronger core means a stronger technique.

THE TAKE-AWAY HERE is that in order for these concepts to work, your body

must function as a system. Your core must be able to rotate and/or stabilize the points at which your limbs attach so you can transfer energy through your foot or fist and into the target. This isn't the only way to generate power in the martial arts, but it's a vital one.

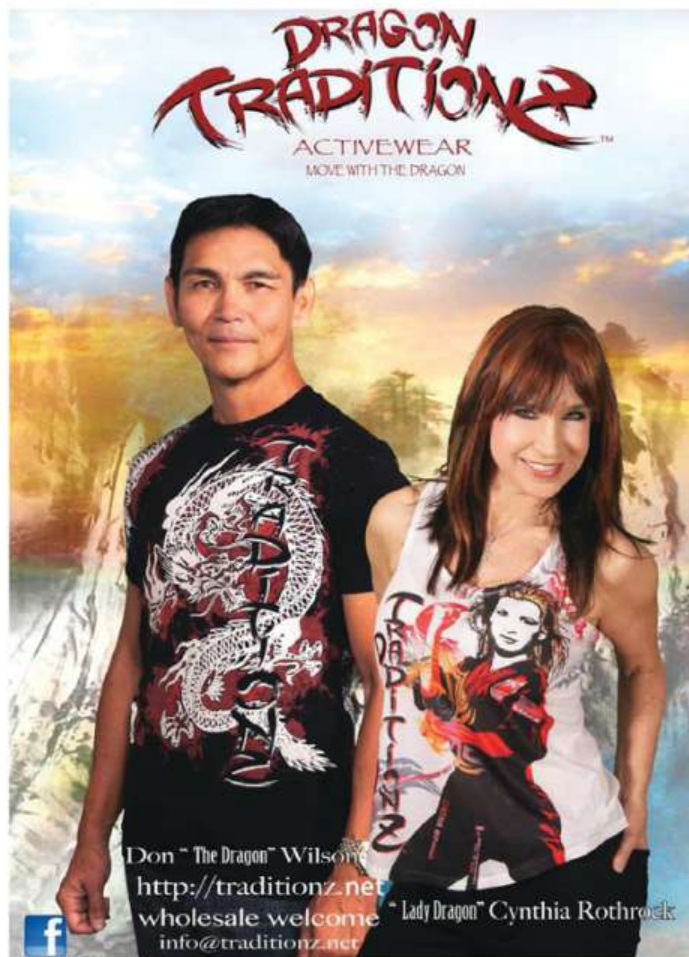
Assuming you're convinced, here are some exercises that develop the components of the core:

- ▶ Sit-ups (for the abdominals)
- ▶ V-ups (for the abdominals)
- ▶ Lying leg raises (for the abdominals)
- ▶ Hanging knee raises (for the abdominals)
- ▶ Ab-wheel rollouts (for the abdominals)
- ▶ Scissor kicks (for the abdominals)
- ▶ Plank (for the abdominals)
- ▶ Marching plank (for the abdominals)
- ▶ Reaching plank (for the abdominals)

- ▶ Bicycles (for the obliques)
- ▶ Russian twists (for the obliques)
- ▶ Twisting plank (for the obliques)
- ▶ Side plank (for the obliques)
- ▶ Low-back extensions on a Roman chair (for the lower back)
- ▶ Supermans (for the lower back)
- ▶ Swimmers (for the lower back)
- ▶ Bird dogs (for the lower back)

CAUTION: When exercising your core, do *not* try to do all the exercises in a single workout. Pick three or four that focus on the abs, one or two that work the obliques, and one or two that hit the lower back. Perform two to four sets of 10 to 25 reps per exercise. ✕

● **ABOUT THE AUTHOR:** Ian Lauer is a certified strength-and-conditioning specialist and a first-degree black belt in karate. He's currently studying American kenpo. ianlauer.com





Dietary Fat and the Martial Arts Athlete

Once avoided for fear it would lead to unwanted weight gain, dietary fat is now embraced by health-conscious martial artists.

by Melissa Rodriguez

Scientific research confirms the benefits of eating this macronutrient: It helps your body break down fat-soluble vitamins, increases satiety, provides and stores energy, and even improves heart health. Not all fats are good for you, however, and even the beneficial ones can have their drawbacks.

LET'S START with the basics — and the bad. Dietary fat is fat that you consume from plant and animal sources. Trans fat, contained in many pastries and fried foods, can raise your low-density lipoprotein cholesterol levels (bad cholesterol). Trans fat also can lower your high-density lipoprotein cholesterol levels (good cholesterol). Trans fat and saturated fat — which is found in red meat, poultry, dairy and some processed foods — are considered bad fats. One exception is coconut oil.

"New research suggests that not all saturated fats are created equal, and, likewise, not all coconut oil is created equal," says Jessica Rodriguez, a registered dietitian/nutritionist based in Virginia. "Coconut oil contains more saturated fat than butter. However, coconut oil also contains lauric acid, which increases both HDL and LDL cholesterol levels."

Yes, you read that correctly: Coconut oil increases both your good and bad cholesterol levels. Although the recent hype has been in favor of coconut oil,

converts may want to limit consumption. Rodriguez recommends swapping it with unsaturated fats. "Many unsaturated oils, such as olive oil, are shown to lower LDL cholesterol, improve the total cholesterol/HDL ratio and possibly increase HDL — all at the same time," she says.

AT THE OTHER END of the spectrum, unsaturated fat improves blood cholesterol levels, reducing the risk of heart disease. According to the Mayo Clinic, monounsaturated fat also can help control insulin levels, and polyunsaturated fat may help prevent Type 2 diabetes. Liquid at room temperature, unsaturated fats include olive, safflower, peanut, soy and corn oils. Avocados, nuts, seeds and olives also fall into this category.

A type of polyunsaturated fat known as omega-3 fatty acids deserve special mention. These fats not only may reduce the risk of coronary artery disease but also can decrease blood pressure. Found in salmon, tuna, trout, mackerel, sardines and herring, as well as flaxseed, oils, and some nuts and seeds, omega-3's should be an integral part of your diet.

Beyond the popular choices of coconut oil and avocado, there are other sources of good fat you can include in your diet. Alexandra Black, a registered dietitian based in Boston, recommends adding seeds, nuts and nut butters.

"In addition, I would encourage athletes not to forget about the fats that

get a bad rap, like eggs, beef and dairy," Black says. "While you don't want to eat these all the time, when you are eating saturated fat, it should be coming from these sources — not chips, baked goods, protein bars or other processed foods. Eggs are a great source of choline (an essential nutrient) and are the most bioavailable — meaning the most readily absorbed by the body — source of protein. Red meat provides the immune-boosting minerals iron and zinc."

FOR HEALTH maintenance and weight management, keep an eye on dietary fat consumption. The Academy of Nutrition and Dietetics recommends limiting intake to 20 to 35 percent of your daily calories, with restricted amounts of saturated and trans fats. But be sure you take in enough. "Inadequate fat intake can result in essential fatty-acid deficiency," Rodriguez says. "Essential fatty acids include omega-3 and omega-6 fatty acids, which cannot be naturally synthesized by the body."

The following are some guidelines that can help you consume enough of the right kinds of fat:

- Eat nut butter as an on-the-go snack or part of your preworkout or postworkout boost. Consume peanut, almond or other natural nut butters alone or with sliced fruits like apples or bananas.
- Make your own trail mix. All you need are nuts, seeds and dried fruit.
- Include healthy dietary fat in your shakes. "Add peanut butter to your protein or meal-replacement shakes for taste and satiety," Rodriguez recommends.
- Integrate nuts into your breakfast. Sliced almonds or crushed walnuts can go well with breakfast cereal.
- Liven up your salads. Olive oil and vinegar, as well as other homemade dressings, can add taste to greens while increasing your intake of healthy fat.
- Be creative with avocado. "Top an omelet or salad with avocado, or use avocado or plain Greek yogurt instead of mayonnaise to make tuna salad," Black suggests.

Adding fat to your diet is a balancing act. A healthy combination of fat, carbs and protein is crucial for peak performance. Consider prioritizing your carbs and protein, then supplementing them with healthy dietary fat to provide quality fuel for all your workouts. ✕

ITC 15th ANNIVERSARY 2 FOR 1 SPECIAL

***To celebrate ITC's 15th Anniversary,
Tom Patire is offering a 2 for 1 Special
for 2015 ITC Courses!!!***

***NOW EXTENDED TO THE
SEPTEMBER 2015 COURSE!!!***

Call 888-238-7287 For Details!!!



***Instructed By
Tom Patire***

***Black Belt Magazine's
Instructor of the Year***

***Forbes Magazine's
Tactical Instructor
To The Billionaires***

Topics To Be Covered

Tactical Handgun

CDT® - Liability Control Tactics

MARTIAL OPS® - High Level Tactics

Formations

Motocades

And Much, Much More!!!



Tom Patire's

BODYGUARD TRAINING CAMP™

Where Trainees Become Specialists!™

888-238-7287

www.ITCCamp.com





COMBATIVES

VS.

WEAPONS



Black Belt Hall of Famer **KELLY MCCANN**
Teaches His Proven Method for Defending
Against the 3 Most Common Street Weapons!

BY ROBERT W. YOUNG ■ PHOTOGRAPHY BY ROBERT REIFF

MOST MARTIAL ARTISTS *who train for self-defense regard disarms as one of the most important skill sets. In particular, they strive to perfect their ability to defend against the gun, knife and stick, which are the most prevalent street weapons in the Western world. For expert guidance along this path to proficiency, we spoke with Kelly McCann, a renowned combatives expert based in Fredericksburg, Virginia. McCann isn't just a martial artist who's obsessed with weaponry. He's a former U.S. Marine Corps special-missions officer who was responsible for counterterrorism and counter-narcotics operations. In 1993 he founded Crucible, a company that trains military, government and law-enforcement personnel and conducts security missions in high-risk environments. McCann, who was Black Belt's 2008 Self-Defense Instructor of the Year, has spent the past three decades researching and teaching combatives.*

— Editor

What are your thoughts on gun defense? For military members, street cops and others who have to deal with firearms in their face, gun defense is essential. The military knows its special operators need to spend time developing motor memory for gun defense. Unfortunately, law enforcement doesn't devote as much time to it as they should, often because of overtime issues and budget limitations.

With respect to civilians, until about five years ago, I was concerned that in a standard two-day combatives seminar, how much time can you devote to this one aspect of self-defense and all the variations of it? The gun could be in your face, aimed at your chest, pointed at your side or behind you.

Then a point was made to me by Nick Hughes. He said that every day in America, people who know nothing about self-defense defend themselves against a firearm. He said those of us who teach the military and law enforcement should share the material with civilians because anything you give them only ups their chance of surviving. Even if they understand only the main principles — avert the muzzle, control the gun, get behind it and so on — they'll be

far better off than if they tried to figure it out in a moment of duress. So we started including disarms, which we believe will keep people from being shot and enable them to control the gun.

Yes, gun disarms are very important, but *how* to disarm is less of a problem than *when* to disarm. How to disarm is about mechanics and body movement. When to disarm is much more challenging. If a guy has a gun in your face but just wants your stuff, you give him your stuff and he goes away. It's no longer a problem. The hard part is trying to get a sense of whether this untrained gun handler in front of you — who is nervous, agitated, afraid or whatever — really will shoot you. That's the bigger problem, and it's impossible to teach. You have to figure it out in the moment.

Taking all the variables into account, can we assume that in combatives, principles are more important than techniques? What we do is all principle-based. In self-defense, you don't want your techniques to be too complicated, but you want to apply those principles in all your techniques. In a moment of duress when things are coming unraveled, you'll be OK if you apply the

principles. It may not be pretty, but you'll be OK.

What's your opinion of the gun disarms of the traditional martial arts?

Some of the techniques are dangerous because they don't account for the guy's finger being on the trigger, maybe with some tension already or retraction of the weapon arm. Sympathetic muscle tightening often occurs when you make your self-defense move. Also, there's the flinch that can occur when you startle him with your movement, which can cause him to step back and pull the trigger. That's why gun defense is so sketchy. Some techniques look great and are very fast, but they don't account for these things.

My point is, if you apply good principles and have good technique, that's OK, but the more important thing is deciding whether you should risk your life by trying to disarm someone who may not have intended to shoot you in the first place.

Gun defenses commonly end in one of two ways. One, the defender gets possession of the weapon and uses it to strike the attacker. Two, he uses

TRAIN WITH COMBATIVES EXPERT KELLY MCCANN — ON YOUR DIGITAL DEVICE!

Kelly McCann recently traveled from his HQ in Fredericksburg, Virginia, to the *Black Belt* studios in Santa Clarita, California, to film a cutting-edge remote-learning program called *Kelly McCann's 5-Volume Combatives Self-Defense Course*. Assisted

by Michelle Washington, Richard Nance and Brian Ozinga, McCann covered the most important offensive and defensive techniques and principles he teaches in his standing-room-only seminars.

The five-volume program will teach you everything you need to know in a logical progression so each lesson builds on the previous one. Best of all, once you purchase access to the course, you can watch it anytime, anywhere and on any device. In line at the post office? Whip out your iPhone and stream McCann's tutorial on stick defense. In a restaurant waiting for your significant other to arrive? Use your Android phone to review McCann's method for defending against a gun. Prefer a bigger screen? Carry your tablet or laptop to your home gym or dojo.

To sign up for *Kelly McCann's 5-Volume Combatives Self-Defense Course*, go to aimfitnessnetwork.com/blackbelt now for early-bird pricing!

— RWY





GUN TO THE CHEST: Kelly McCann (left) is confronted by Richard Nance (1). McCann twists his right side away and uses his left hand to trap and move the gunman's arm in the opposite direction, clearing his body of the muzzle (2). McCann then makes his body perpendicular to the threat and seizes the gun using an over-the-top grip (3). By twisting the firearm counterclockwise, McCann removes it from his grasp (4). To finish, he chops downward with his left arm, both to inflict pain and to clear the path for his head strike, which makes contact with the muzzle of the weapon (5). If the assailant still poses a threat, McCann can continue striking.

it to shoot the attacker. Where do you stand on this? We're clearly on the side of the first option. You can't back off and shoot the guy because the threat may have ended when you took the gun away.

Also, the idea that you would strip a gun out of a guy's hand and then figure out what's in your hand — is it a BB gun, an Airsoft gun, a Beretta, a SIG, and are you familiar with it? — is problematic. In reality, you don't know what you have or even if it's functional.

At the end of your gun defense, can you run? Yes. Can you hit the guy with his gun to make sure he can't get it back? Yes. Can you drill him? I don't think so. You'd have a real hard time

explaining that. It's a different situation altogether if he attacks again to take his gun back from you.

Does the possibility that you will be unfamiliar with the gun you just took from the bad guy and won't know whether it's functional also mean you shouldn't back off and say, "Stay there — don't move!" You can make him think you know how to use it. If he knows it's a BB gun or not functioning, you could still have to deal with a charging attacker because he knows he had a piece of shit in his hand. At the end of the day, can you back off, give verbal commands and make him believe you'll shoot him? Sure. Can you shoot him? No. Are you a

cop? No. Should you try to arrest him? No. I say knock the guy unconscious with his own gun and get the hell out of there.

Let's move on to knife defense. What are the main things to keep in mind? The same things that make a knife a great weapon also make it a scary weapon. A knife is dangerous because it's inherently short — normally 4 or 5 inches long. It can cause damage while it's coming at you and while it's moving away from you, on projection as well as on retraction. For example, if a guy tries to stab you and you hollow out to move your stomach away from the blade and if the knife touches you

GUN AGAINST THE WALL:

When Brian Ozinga accosts Michelle Washington, she immediately moves her hands to a ready position as close to the gun as possible (1). Using her shoulders and hips, Washington simultaneously gets off the line of fire and redirects the muzzle of the weapon (2). Once she's grabbed the assailant's arm, she uses her other hand to twist the firearm out of his grip, taking care not to muzzle-flash her own hand in the process (3), after which she smashes him in the neck with the muzzle (4). Follow-up strikes can be effected if the attacker is still standing.



on retraction, even by accident, you can be cut.

Also, a knife is very difficult to see at night. It can be difficult to even determine if a guy has a knife. If the thug just sticks you, you may not know right away that you got cut — it might feel like a punch. Remember that a knife maims at first, after which it may or may not stop the person.

Finally, people who never had a single day of training with an edged weapon can kill you with one. All they have to do is stab and slash — it doesn't take sophistication to murder.

All that makes disarming a guy with a knife very difficult. You always have to account for the retraction of the hand. In a lot of schools, instructors use a "pillar assault method" that supports the disarm technique and actually makes it look straightforward. For example, the attacker attempts a stab, then his arm just stops while the defender does whatever he wants.

In a real attack, the guy will probably drive the knife out repeatedly like a piston. In order to isolate it, you've got to rely on counterintuitive movements. For instance, in our stab-to-the-midsection disarm, once you contact the arm while he's thrusting his knife out, you know he's going to retract, so you charge in. You maintain contact between your arm and his so you know where the weapon is. Then you've got to isolate it and control it. That's a learned response. It's counterintuitive, so unless you drill it all the time, it's difficult to pull off at full speed, under duress and perhaps with limited visibility.

Does what you said about not being legally able to disarm a gunman and shoot him also apply to disarming a guy who has a knife and cutting him? Absolutely.

Then how do you approach knife disarms? Remember what our definition of "disarm" is. In combatives, a disarm isn't necessarily the act of taking away the weapon. It can mean that, but it doesn't necessarily. Our definition also includes knocking the person unconscious so he can't use the weapon. Or breaking the limb that holds the weapon so he can't use it. Or making him unwilling to use it — he's unwilling to come inside because you keep hitting him on the shin with your boot, finger-jabbing his eyes, hitting him with cupped-hand strikes or nailing his leg with *muay Thai* kicks.

Another way to disarm a criminal is changing your body demeanor and making him think he lost the element of surprise, which causes him to decide not to attack you. An example of this is using situational awareness to detect the threat and then putting a physical barrier between the two of you. You shouldn't get hung up on the notion that a disarm always means you'll end up with the bad guy's weapon. Anytime you can stop him from using it, prevent him from using it or make him unable to use it, it's a valid disarm.

If a person always trains to disarm an attacker and then retrieve the weapon, is there a danger that in a real altercation the martial artist might fixate on

gaining possession of the weapon?

Absolutely. In my book *Combatives for Street Survival*, I highlight a story of one of my students who killed two attackers with their own knives. Actually, he killed one with his own knife and then picked up the knife that guy dropped and used it on the second attacker, so sometimes that can work, but you don't want to get fixated on it.

Again, if you disarm a guy and take possession of his weapon and the guy attacks you again, you can use it to defend yourself again. However, if you disarm him and he's just standing there, begging you not to hurt him, you can't cut him — or shoot him or hit him with a stick.

When it comes to self-defense, is the threat posed by a screwdriver the same as the threat posed by a knife? Should you respond the same way?

You can get killed just as quickly by a guy with a Phillips No. 10 screwdriver as by a guy with a knife. It's still a weapon. We define a weapon of opportunity as an everyday implement that wasn't designed to be a weapon but can be used as one. Criminals carry screwdrivers because they don't want to catch a felony charge for carrying a weapon. Both present the same level of threat — the same way a .22-caliber pistol offers the same level of threat as a .38-caliber revolver.

What's the combatives approach to stick defense? When you're attacked by a guy with a stick, you want to get inside so you're no longer at the range

where the power of the weapon is concentrated. Then, once you lock that arm down, you've disarmed him. From there, it's just a matter of making him unconscious. Our stick disarms are that simple. They're designed just to get you inside the arc of the weapon.

Imagine the attacker is trying to strike you with a one-arm blow. You move inside, and he winds up hitting you with his wrist instead of the end of the stick. You're fine because there's no power. You then use the principle of simultaneity and palm-heel him in the chin or face-mash him with the goal of knocking him out. Whether you need to control the stick after that depends on the effect your strike had.

Would an untrained person on the street ever attack with an intricate *kali* technique, or is it always going to be what's usually a "cave-man strike"?

The bottom line is, you can't know, can you? As far as technique goes, that's pretty much what you'll see — unsophisticated, brutal attacks. But they can be clever and sneaky before they strike. Remember, cheating isn't in the lexicon of thugs.

That's why we rely on principles and not necessarily defensive techniques. Three of them apply here.

The principle of moving your body off the line of attack means getting out of the path of the swing.

The principle of perpendicularity says that when you're blocking an attack, you want to be perpendicular to whatever's coming at you.

The principle of simultaneity says that you want to hurt him right away, so when you defend, you should also attack.

You're moving yourself off the line of the attack, you're using perpendicularity to make sure you really did stop the thing that's coming at you, and you're using simultaneity to get in there and hurt him. No matter what angle the attack comes in on, you are OK as long as you're in the moment. As Bruce Lee said, don't think about anything but where you are right now. Don't think about what he might do, what he could have done. Just be right there in that moment and use his offensive action as your trigger.

Some martial artists spend their time learning how to defend against weapons they'll probably never encounter on the street — like the *nunchaku* and the *sai*. Do those skills transfer to the weapons we're talking about? Knowing how to keep any weapon from touching you transfers. Some of the techniques that are specific to the attributes of the

sai or *tonfa* or *nunchaku* may not work on the street, but the general principles of not getting the *sai* in your rib cage, not getting the *nunchaku* upside your head and not getting the broadsword right down the middle of your skull are valid. Of course, all that has to do with moving off the line and avoiding the weapon.

With respect to the gun, the knife and the stick, does knowing how to use these weapons help a person defend against them? On the street, you don't know who you're standing in front of. If a guy pulls a stick out and looks like he's going to do a cave-man strike on you, you can't know whether that guy has studied *arnis* for years or whether he bought a couple of *escrima* DVDs and knows basically what to do. As a martial artist, you need to know how all weapons function because that forms your ability to measure the threat he poses.

If you're facing an attacker on the street, you have to assume the worst: That nitwit with the stick never went to a martial arts school to learn how to hit with just enough force to knock me out, so if he hits me now, I could end up dead.

Is there value in training to use a weapon against a person with the



KNIFE TO THE GUT:

The assailant has Kelly McCann in a no-retreat location (1). As soon as he attacks, McCann hollows out his midsection and uses his arms to block the man's weapon arm (2). Without breaking contact with the arm, McCann underhooks the limb with his left arm and overhooks it with his right (3). He then uses a standing armbar to immobilize (or break) the weapon arm and control the body (4). Taking advantage of the brick wall, McCann slams the man's head into it, causing him to drop the knife (5). If the man is still resisting, McCann has the option to knock him out with a knee to the face (6).



STICK AS A WEAPON OF OPPORTUNITY: When Kelly McCann threatens Michelle Washington, she arms herself with an object that will function like a short stick (1). McCann begins his cave-man strike, and Washington steps forward so she can stop his weapon before it attains maximum velocity (2). She reaches out with her stick perpendicular to his to intercept the strike while using her left hand to impact McCann's stick hand (3). Next, she places her right wrist on top of McCann's wrist, using the *puno* (butt end) to hook and hold it as she slides her left hand up his and grabs the long end of the weapon (4). With her wrist serving as the fulcrum, Washington leverages the stick out of his grasp (5). She immediately strikes him in the head or neck using the butt end of her weapon (6-7).



same weapon — in other words, doing stick-vs.-stick fights and knife-vs.-knife fights? Or are such self-defense situations movie fantasies? You can't say two guys with knives will never square off because it does happen. However, the speed at which it happens may prevent you from ever drawing your weapon. Years ago, one of my students was attacked by a man with a knife, and the student had a knife and was trained with it. But there wasn't time for him to pull his knife out. He got cut badly on the forearm but managed to knock the guy out with kicks to the head once he hit him enough to get him to the ground. The guy just wouldn't stop trying to cut him, even from the ground.

In the vast majority of situations, however, you won't see a guy with a knife fighting a guy with a knife or a guy with a stick fighting a guy with a stick. But you could be in a situation in which a weapon of opportunity makes the circumstances very similar to that. For example, a guy attacks you with a knife and you initially fend it off, then grab something like a broken bottle and start wielding it like a knife.

When practicing gun, knife and stick defense, how important is it to use training weapons? It's important to use training weapons for safety, but you don't want them to be too unrealistic. First, throw away anything made of rubber. It doesn't have the rigidity of the weapons you're training to defend yourself against. A stick that's too soft won't behave like a real, rigid stick when you try to rip it out of your opponent's hand, and that flexion might keep you from disarming him.



STICK IN A CAVE-MAN STRIKE: The agitated assailant confronts Brian Ozinga (1). Before the man can unleash his full-power blow, Ozinga rushes toward the threat, intercepting and immobilizing the weapon arm and simultaneously striking his attacker's chin (2). He immediately follows up with additional palm heels to the chin and knees to the groin (3), after which he shoves the man's head backward and then to the ground (4). At this point, Ozinga has several options. He can break the trapped arm, smash the attacker's head into the ground or execute a series of knee thrusts (5).

The same is true with training firearms. When you try to turn it or manipulate it, it might bend, at which point the defense turns into a grab-ass contest. It's also true with knives — it's hard to take seriously a floppy knife being thrust at you.

For all weapons, make sure you eliminate the sharp edges. A lot of training firearms have sights, and

when the gun goes flying through the air, those sights can cut people. I've seen it happen many times. If you have one that has sights, grind them off. The gun should be able to be twisted and turned in the hand without cutting or abrading.

A training knife should have a broad, flat tip so that if a thrust gets through, it might leave a bruise but there won't be a puncture.

Finally, training weapons should present the same problems real weapons do. For gun disarms, don't just get a full-frame-size trainer. Also, get a snubbie revolver and a little .32-caliber — they present a whole different problem because of their size. It's the same with knives. You don't want only large knives that present large opportunities. You want a range of weapons so you develop all your skills. ✂

For more information about Kelly McCann's remote-learning program, produced by Black Belt magazine, visit aimfitnessnetwork.com/blackbelt.

WHY WE LOVE STICKS!

"When you hit a bad guy with a stick — in the collarbone, the elbow, the forearm, the ribs, the knee or the head — he immediately knows you hurt him," Kelly McCann says. "That makes him think twice about what he thought he was going to do."



"Also, being a blunt-trauma weapon, a stick probably isn't going to create a puncture wound. And obviously, you have a range advantage over an edged weapon."

His two faves: the expandable baton and the pocket stick. (Psst! Part of *Kelly McCann's 5-Volume Combatives Self-Defense Course* is a streaming-video tutorial dedicated to the pocket stick. Go here for more information: aimfitnessnetwork.com/blackbelt)

His two faves: the expandable baton and the pocket stick. (Psst! Part of *Kelly McCann's 5-Volume Combatives Self-Defense Course* is a streaming-video tutorial dedicated to the pocket stick. Go here for more information: aimfitnessnetwork.com/blackbelt)

EVOLUTION OF

TAE KWON DO
태권도

FORMS

As Foreign Influences Decline, the Art's Poomsae Become Distinctly Korean!

BY DOUG COOK





LONG BEFORE the advent of sport sparring and modern safety gear, in a time when fighting meant defending one's life, an ingenious method of transmitting martial skills from master to disciple was developed. Tradition holds that it started with warriors who returned from combat and decided to re-enact techniques they used to vanquish enemies on the battlefield in an effort to educate those who were less experienced in the ways of war.



In all likelihood, this ritual was performed on countless occasions around campfires, in secluded gardens and at Buddhist temples, lending credence to the notion that formal martial arts exercises have existed for centuries. In fact, scholars have uncovered numerous works of art that depict this practice taking place in antiquity. Such choreographed sequences of martial arts movements play an important role in traditional *taekwondo*. Whether you call them *poomsae*, *hyung* or *tul*, forms are used to teach techniques designed to fend off attacks coming from various directions. They also can be thought of as

mini-catalogs of the traditional skills that make up the art.

In the eyes of many researchers, taekwondo forms can be separated into two categories: those that were created in modern times and those that can trace their roots to the distant past.

To appreciate the significance of this division, we must first acknowledge that the formal exercises found in traditional taekwondo were not created in a vacuum. Rather, an analysis of the historical evidence reveals that empty-hand fighting arts, in conjunction with their associated formal exercises, developed naturally across continents as

various cultures tried to cope with the dangers posed by human aggression and imperialist desire. The need to practice prearranged chains of combat techniques in a relatively relaxed environment devoid of mayhem and death was apparently universal.

In *Moving Zen*, *shotokan* karate practitioner C.W. Nicol describes forms practice as “a dynamic dance, a battle without bloodshed or vanquished.” He goes on to say that “we are somehow touching the warrior ancestry of all humanity” and that “of all the training in karate, none is more vigorous, demanding or exhilarating than the sincere performance of *kata*.”

Photo Courtesy of Doug Cook



From this, we can see that poomsae training, if approached in a traditional manner, not only cultivates offensive and defensive proficiency and develops *ki*, but also establishes a link with masters of the past who clearly did not perform formal exercises merely for physical fitness as some have claimed. Rather, they did them as a means of collating hard-earned martial skills for the benefit of all future students of the art.

ROOTS

To understand the history, philosophy and applications of traditional taekwondo forms, one must consider the role that Okinawan/Japanese kata and Chinese *taolu* played in their creation. In 1901 Yasutsune “Anko” Itosu (1830–1915) introduced karate into the curriculum of Shuri Jinjo Elementary School and later throughout the Okinawan educational system with the goal of cultivating physical fitness and enriching the character of students. This worthy objective was accomplished in part by practicing sanitized versions of the *pinan* (peaceful mind) kata created by Itosu.

Because self-defense was not the focus of this training, the practical applications of the techniques were intentionally masked or eliminated. This method of instruction represented a shift in forms training that had great ramifications. Criticized for diluting the fundamental purpose of kata — and, thus, karate in general because forms were said to represent the core of the art — Itosu wrote, “You must decide whether your kata is for cultivation of health or for its practical use.” He further advised adult students to “always practice kata with its practical use in mind.”

Another endorsement of kata, one that represented it as a central pillar of *karate-do*, came from Gichin Funakoshi (1868–1957), who in his youth traveled the back roads between Naha and Shuri by lantern light to study with Itosu and a colleague named Yasutsune Azato (1828–1906). Funakoshi was required to repeat individual kata under the supervision of Azato, often for months on end. It clearly instilled in Funakoshi an appreciation for the formal exercises, one that he carried for the rest of his life.

Funakoshi didn’t bring his karate to Japan until 1922 while he was in his early 50s. Yet through a concerted effort by him and his third son Gigo (1906–1945), who moved to Tokyo in 1923 at age 17, significant changes were made to the traditional methods of teaching Okinawan karate. For example, in an attempt to simplify the pronunciation of “*pinan*,” Funakoshi changed the nomenclature to *heian* while altering certain prescribed stances and kicks. Likewise, Gigo is credited with creating ritual one-step sparring and the three *taikyoku* (or *kihon*) kata that virtually mirror the *kicho* patterns used today in traditional taekwondo. The *taikyoku* set was generally used as a precursor to the more complex *heian* kata.

EVOLUTION

Recognizing the vital roles that Itosu, Azato and Funakoshi played in the proliferation of forms brings us one step closer to the nexus that links Okinawan/Japanese kata and contemporary taekwondo forms. Korean forms were heavily influenced by events that occurred in neighboring countries

태권도

To understand the history, philosophy and applications of traditional taekwondo forms, **one must consider the role that Okinawan/Japanese kata and Chinese taolu played** in their creation.



Gichin Funakoshi

shortly before and during the Japanese occupation (1910–1945).

The practice of karate required a deep understanding of and respect for kata, which continues to stand as a centerpiece of its practice. This principle was almost certainly inculcated in *chung do kwan* founder Won Kook Lee (1907–2003); Byung In Yoon (1920–1983) of the *chang moo kwan*; Hwang Kee (1914–2002), father of the *moo duk kwan*; and Choi Hong-hi (1918–2002), creator of the *oh do kwan*, while they studied in Japan under either *shudokan* karate founder Kanken Toyama (1888–1966) or Funakoshi. All these innovators, who were destined to promote martial traditions within their native land, returned home from abroad with practical knowledge of the taikyoku, pinan, *bassai*, *jitte*, *empi* and *tekki* kata that would ultimately evolve into the *kicho*, *pyung-ahn*, *balsek*, *sip soo*, *yunbee* and *chul-ki hyung*, respectively, of taekwondo.

Throughout the 1950s and early '60s, when taekwondo — still referred to as *tae soo do*, *tang soo do* or *kong soo do* in some circles — was still in its infancy, poomsae practice consisted largely of exercises derived from these Okinawan, Japanese and Chinese disciplines. As a result, the founding fathers of the original *kwan* (institutes) couldn't help but transmit the formal exercises they had learned abroad while their nation was under the Japanese occupation.

Nevertheless, a strong desire existed among many masters, Choi Hong-hi not being the least, to create patterns with a distinctly Korean flavor. Consequently, in founding his style of taekwondo, Choi was the first to deviate from the past by developing the *chang han* forms between 1955 and 1988 with the assistance of Tae Hi Nam, Young Il Kong, Cha Kyo Han, Chang Keun Choi, Jae Lim Woo, Kim Bok Man and Jung Tae Park. They were influenced by techniques culled from Choi's training in karate-do.

Furthermore, as a tribute, Choi based the underlying definition of each pattern on personalities and concepts pivotal to Korean history. The *chang han* series of International Taekwon-Do Federation forms consists of 24 patterns and differs significantly from others in that their movements describe a wave pattern as the body transitions from stance to stance and technique to technique.

Following Choi's exodus from Korea and the eventual entrenchment of the

Korea Taekwondo Association, coupled with the establishment of Kukkiwon and the World Taekwondo Federation by a younger generation of practitioners not directly affected by Japanese instruction, three sets of forms were developed over the course of eight years in an effort to eliminate any vestige of foreign influence. Of these, the elder *palgwe* and *yudanja* series, created between 1965 and 1967, were intended to test the proficiency of color-belt (*gup*) students and black-belt (*dan*) practitioners, respectively.

Partially inspired by the pinan/helian kata, the eight *palgwe* poomsae reflect philosophical doctrines culled from the *I Ching* (*Book of Changes*) and tend to emphasize low stances amplified by a variety of hand techniques. Moreover, the technical component increases in complexity as the student progresses, thus providing a barometer for rank advancement.

The *yudanja* poomsae were crafted concurrently with the *palgwe* set and at the time included original *koryo*, *keumgang*, *taebaek*, *pyongwon*, *sipjin*, *jitae*, *cheonkwon*, *hansoo* and *ilyo*. (The latter eight of these continue to be sanctioned by Kukkiwon, the Korea Taekwondo Association and the World Taekwondo Federation.) Aside from their technical diversity, the *yudanja* forms follow lines of motion described by Chinese and Korean characters that depict the philosophical concept characterized by each poomsae and contain advanced techniques.

The committee members participating in the formation of the *palgwe* and *yudanja* forms consisted of Keun Sik Kwak (*chung do kwan*), Young Sup Lee (*song moo kwan*), Kyo Yoon Lee (*han moo kwan*), Hae Man Park (*chung do kwan*), Jong Myung Hyun (*oh do kwan*), Soon Bae Kim (*chang moo kwan*) and Chong Woo Lee (*ji do kwan*).

태권도

A strong desire existed among many masters, Choi Hong-hi not being the least, to create patterns with a distinctly Korean flavor.



UPDATE

Since its inception in the mid-20th century, taekwondo has continued to evolve. Even today, technical enhancements are evident at almost every training venue in South Korea — whether at a university offering “taekwondology” as a major or at Kukkiwon. And so it comes as no surprise that less than a decade after the introduction of the palgwe forms, it was decided by committee to generate an innovative series of formal exercises in conjunction with a revised version of original koryo.

Born in 1972, the *taegeuk* poomsae effectively replaced the existing palgwe forms. This significant modification to the taekwondo curriculum of the time is thought to have been politically oriented inasmuch as the moo duk kwan was not represented during the formulation of the palgwe series. Yet in a practical sense, the taegeuk poomsae were exceptional in that they contained the high-forward or walking stance and featured a greater percentage of kicking techniques than their forerunners. Moreover, as taekwondo evolved into a combat sport with Olympic aspirations, a method was required to teach and support the upright fighting stance used in sparring competition, and these new poomsae satisfied that need.

If viewed from above, the pattern of movement within the taegeuk forms traces the Chinese character for “king.” Referencing the Korean flag (*taegeukgi*), the forms share philosophical principles that run parallel to those of the palgwe series based on the powers or elements of the universe.

Concurrently with the creation of the taegeuk series, the original koryo form was superseded by an intricate poomsae bearing the same name. Opening dramatically with a knife-hand block in a back stance, which is quickly followed by two side kicks of varying height, *kukki* koryo poomsae was deemed appropriately challenging for the black-belt holder and a worthy vehicle to gauge proficiency for promotion to second dan. Overseeing the developmental process of *kukki* koryo and the taegeuk series were Keun Sik Kwak (chung do kwan), Young Sup Lee (song moo kwan), Kyo Yoon Lee (han moo kwan), Hae Man Park (chung do kwan), Jong Myung Hyun (oh do kwan), Soon Bae Kim (chang moo kwan) and Chong Woo Lee (ji do kwan) with the addition of



Young Ki Bae (ji do kwan) and Young Tae Han (moo duk kwan).

Over the years, other patterns were created by first- and second-generation grandmasters, including the seven *chil sung* hyung of moo duk kwan *soo bahk do* and the 18 *songahm* forms of the American Taekwondo Association. They reflect slightly divergent styles of the Korean martial art.

Today, the forms that Korean styl-ists are required to learn vary greatly from organization to organization and school to school. Based on the 1970s edict by Kukkiwon that the taegeuk series should eclipse the palgwe series completely, a vast majority of master instructors sadly jettisoned the latter in favor of the former. Likewise, the original iteration of koryo was replaced by the radically different version currently sanctioned by the WTF, Kukkiwon and the KTA.

Nevertheless, schools supporting a classical approach to training frequently include both the palgwe forms and what has come to be known as “original koryo” in their syllabus. Moreover, as an adjunct to the traditional curriculum, many poomsae with a direct lineage to their Japanese/Okinawan and Chinese kin are also included. Although they’ve been altered somewhat to suit the basic parameters of taekwondo, we see evidence of this fact with the inclusion of formal exercises such as *balsek* (bassai), *chul-ki* (tekki/*nihanji*), *yunbee* (empi), *sip soo* (jitte) and *jion*, to name a few.

FUTURE

The practice of forms is a double-edged sword: Forfeiting poomsae alto-

gether in favor of strategies that focus on sparring represents a tragedy of grand proportions because it denies the practitioner a chance to experience the myriad benefits associated with the process. Likewise, attempting to master every pattern in taekwondo could be equally injurious to one’s martial education because an in-depth analysis of the practical applications of so many forms would require many lifetimes. As Funakoshi was fond of saying, “The old masters used to keep a narrow field but plow a deep furrow.”

In many circles today, it’s said that if the traditional methods of teaching taekwondo are to be preserved, it will occur in the West. This statement is based in part on the fact that the most influential practitioners no longer reside within the borders of Korea. Moreover, a vast number of instructors outside the homeland of taekwondo favor the practice of formal exercises coupled with self-defense techniques — both hallmarks of traditional taekwondo — rather than Olympic-style sparring and fitness-oriented training. Clearly, it’s this group that will safeguard the rich heritage of traditional taekwondo and act as fertile ground for the conservation and continued cultivation of the forms unique to the art. ✂

● **ABOUT THE AUTHOR:** Doug Cook holds a sixth-degree black belt in taekwondo and is certified as a master instructor by the U.S. Taekwondo Association. He’s been recognized by the World Taekwondo Federation, the Seoul-based Moo Duk Kwan and the South Korean government. A student of Richard Chun, Cook operates Chosun Taekwondo Academy in Warwick, New York. For more information, visit chosunkd.com.

ARMED FOR VICTORY!

5 Ways to Transition Into the Judo Armbar as Taught by **Olympic Medalist Marti Malloy**

BY S.D. SEONG ■ PHOTOGRAPHY BY PETER LUEDERS





Officially, the Kodokan calls it
**UDE HISHIGI
JUJI GATAME.**

Most *judoka* prefer to use a shortened version of that moniker, referring to it as simply juji gatame. Nondenominational grapplers tend to use the minimalist English translation: armbar.

Marti Malloy falls into the camp that calls the ubiquitous technique “juji gatame.” Even more important for our purposes, she describes it as her favorite move for competition. And that means something. Malloy, 29, has practiced judo since she was 6. During those decades on the mat, she’s bagged a bunch of gold and silver medals in, among other events, the World Judo Championships, the Pan-American Games and the Pan-American Judo Championships. And then there’s her haul from the six times she was a USA Judo national champ. And the icing on the cake: the bronze medal she earned at the 2012 Olympics in London.

We asked Malloy, who’s trained under *Black Belt* Hall of Famer Mike Swain since she was in high school, to share her secrets for scoring with the armbar. She chose to focus on the five ways she likes to transition into juji gatame. The results are in front of you.

MIA — Marti in Action!

Despite the time commitments that stem from her pursuit of a graduate degree at San Jose State University, Marti Malloy tells *Black Belt* that she has set her sights on winning gold at the 2016 Olympics in Rio de Janeiro. We have total faith in her. Days after the photo shoot that produced this article, she jetted off to Toronto for the 2015 Pan-American Games. Malloy, who competed in the lightweight division, went home with the gold. We’re hoping Rio will bring a repeat performance.

— Editors



TECHNIQUE: ONE

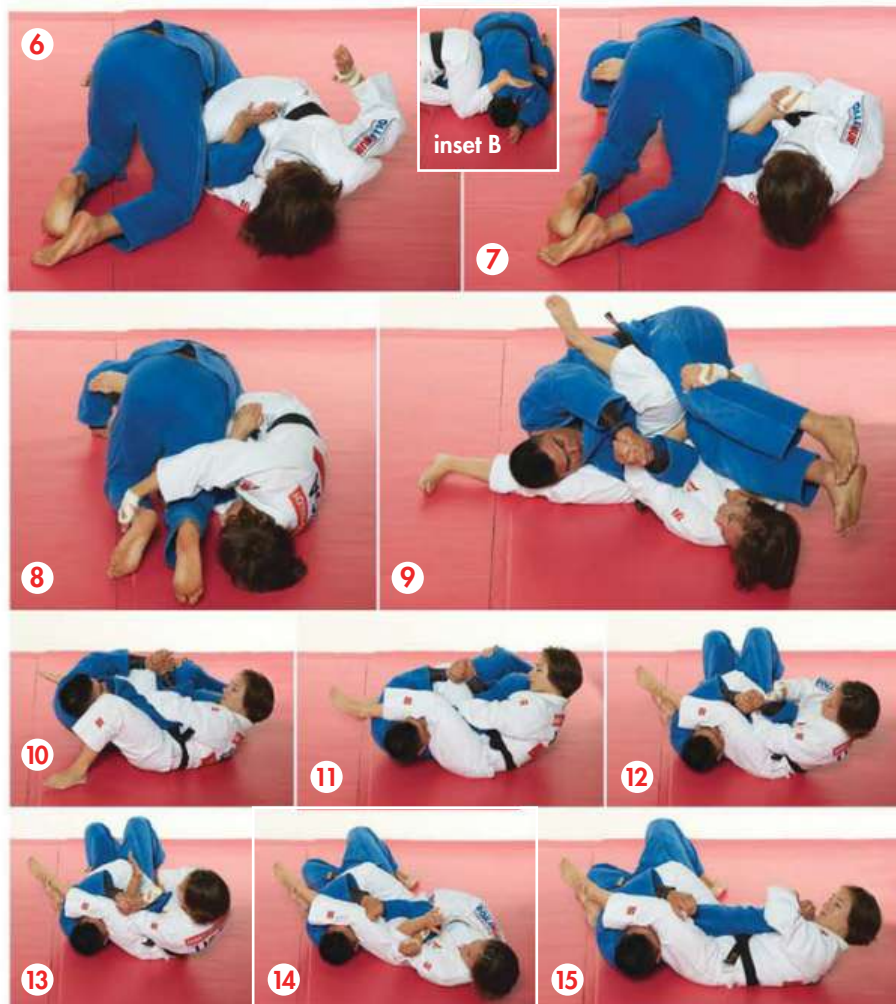
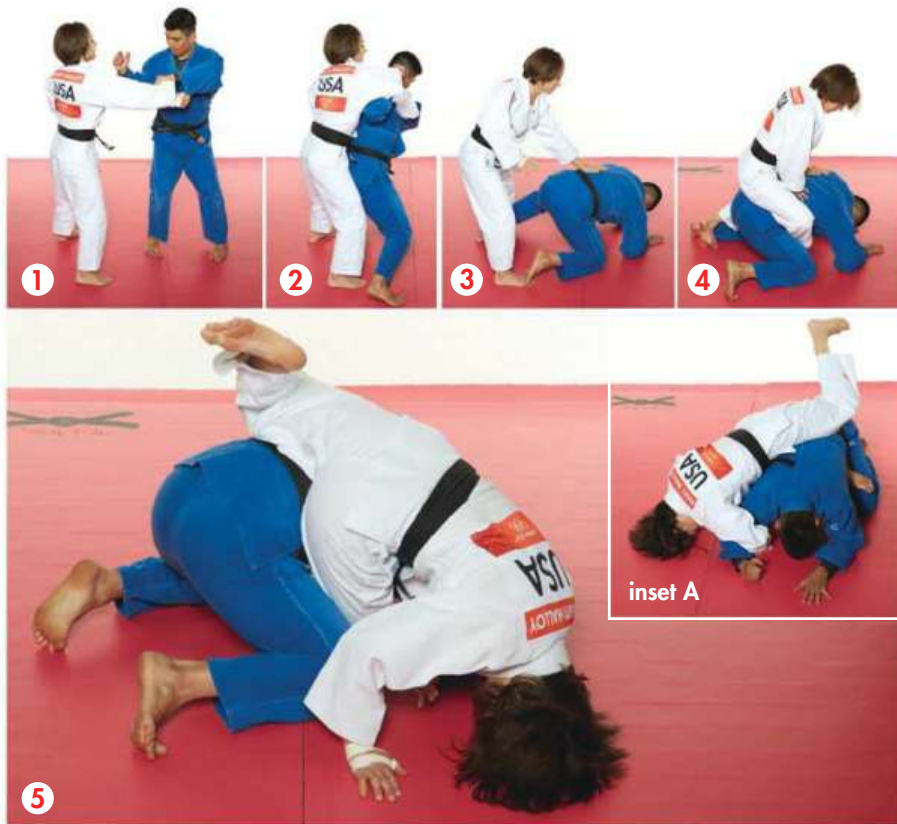
Nutshell: Neutralize the throw, roll the opponent, lock the arm.

Her Words: “In judo, one of the best opportunities for ground work comes when your opponent tries an attack and fails, then ends up in front of you in the turtle position.”

Step by Step: The opponent approaches you and grabs your right sleeve (1), then begins pivoting counterclockwise for a hip throw (2). “Because you know what he’s attempting, you’re able to block it by pushing him away and dropping your hips,” Malloy says (3).

Once he’s on all fours, get to his back and insert your right leg between his torso and right thigh and then around his waist (4). “Hook your leg across his abdomen like a seat belt,” Malloy says.

Use your left arm to overhook his right arm (inset A) while you roll onto your left shoulder (5) and



then your left side (6). While rolling, your left foot hooks behind his neck (inset B).

“If you feel some looseness in his right arm, use your right hand to grab your left wrist and pull,” Malloy says (7). “After that, you want to grab his left ankle with your right hand (8). If you can’t reach it, grab his right ankle and pull him closer before going for his left ankle. Then roll him over your hips (9).”

At that point, your right arm has control of his legs and your left arm has control of his right arm, which he’s probably “protecting” by clasping his hands. Your right leg is across his torso, keeping him from escaping before the finish (10).

“Move your hips out so you can place your left leg across his face and lock your feet at the ankles,” Malloy says (11). “Use both your arms to try to extend his arm.”

If his grip is strong, you might not be able to break it by lying straight back (12). “In that case, insert your left arm between his locked arms and lean diagonally backward toward the corner,” she says (13).

As soon as the angular pressure overpowers his grip (14), hyperextend the arm for the submission — or, if it’s a self-defense situation, for the break (15).



TECHNIQUE: TWO

Nutshell: Neutralize the throw, take the back, extract the arm.

Her Words: “When you do juji gatame the way I just demonstrated, your opponent probably will expect you to roll him over completely, and that can make him leave his arm exposed. This technique will give you an opportunity to take the arm without doing that, which means you catch him by surprise.”

Step by Step: It starts the same way the previous technique did — with your opponent grabbing you and closing the distance (1), then initiating a hip throw (2). Once again, you nullify it by pushing with your hands and lowering your hips (3). That puts him in the turtle position, which is your cue to take his back and wrap your right leg around his torso (4). As before, lean down and overhook his right arm while you place your left foot against the back of his neck and roll forward (5).

“At this point, he thinks he knows what you’re going to do, so he’ll probably relax the trapped arm, anticipating that he doesn’t need to worry about the juji gatame until after you’ve rolled him,” Malloy says (6). He couldn’t be more wrong.

“Reach into the opening between his right thigh and your right knee (7) and grab his hand (8),” Malloy says. “Pull it out, using all four fingers to control it as much as possible (9).”

Once you get both hands on his arm, position his hand so the thumb is pointing away from your body, Malloy says. Arch your back and thrust with your hips to hyperextend the limb while he’s still in the turtle position (10).



“Marti Malloy is one of the most enthusiastic and positive judoka I’ve ever met. Her smile alone puts you at ease — but **NEVER UNDERESTIMATE HER PROWESS!”**

— Gary Goltz, board member,
Hal Sharp Judo Teachers Foundation

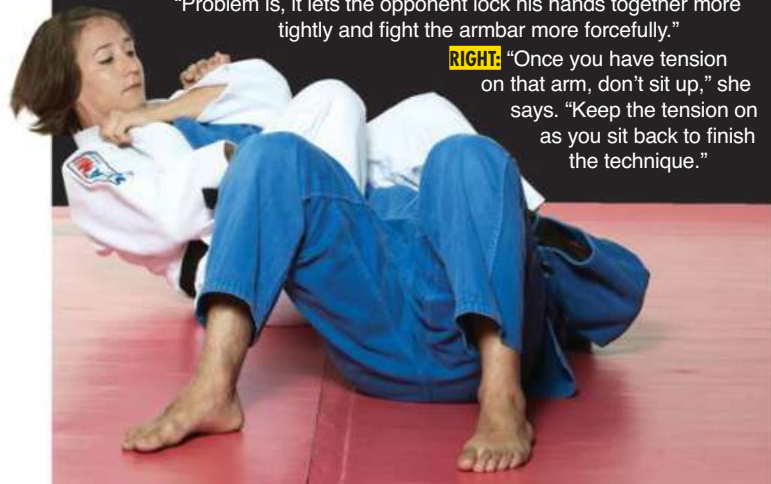


MOST COMMON MISTAKES

WRONG: “When people are doing *juji gatame* and have their legs across their opponent’s body and one of his arms is trapped, they will often sit up in an effort to secure their hold on that arm,” says Marti Malloy, who hails from Oak Harbor, Washington, but now lives in San Jose, California.

“Problem is, it lets the opponent lock his hands together more tightly and fight the armbar more forcefully.”

RIGHT: “Once you have tension on that arm, don’t sit up,” she says. “Keep the tension on as you sit back to finish the technique.”



WRONG: Some martial artists try to use just the strength of their hands and biceps to overpower their opponent’s sometimes-superior arm and grip strength, Malloy says.

RIGHT: “It’s better to use your whole body to beat your opponent,” she says. “You can use one hand to grab your own lapel. You can use your other arm to lock that wrist in position. And, of course, you should use the strength of your back to hyperextend the arm.”

WRONG: Beginners often will unknowingly give their opponent an opportunity to slip their arm out of position before the armbar can be completed, Malloy says.

RIGHT: “One reason for this is they don’t always tighten their legs,” she says. “You need tension between your knees to keep your opponent from sliding his arm out. Imagine that you’re trying to pinch a quarter between your knees. Then cross your ankles and tighten your thighs. Your goal is to be able to keep him from pulling his arm out even if you’re not using your hands to hold it.”

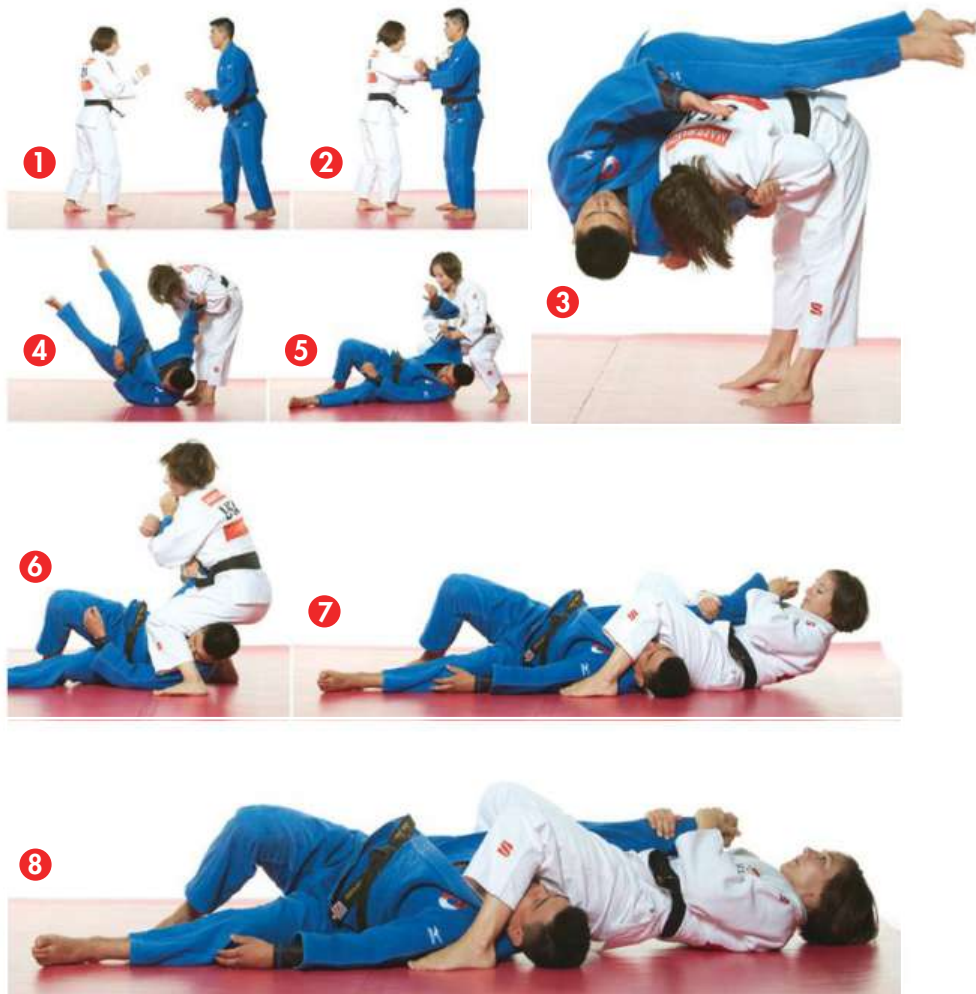
TECHNIQUE: THREE

Nutshell: Close the gap, throw the opponent, hyperextend the arm.

Her Words: “In judo, one way to win a match is by throwing your opponent flat on his back with speed and force. Sometimes, if you don’t throw him fast enough or hard enough, you don’t get a full point. When that happens, you can transition to ground work, or *ne waza*. My favorite throw that transitions into *juji gatame* is the one-arm shoulder throw.”

Step by Step: Approach your opponent (1). Grab his lapel with your right hand and control his right arm by grasping his sleeve with your left hand (2). Release the lapel and use your right arm to underhook his right arm — your elbow should be in contact with his armpit — then quickly turn counterclockwise and execute the throw by thrusting your hips back and leaning forward (3).

“During the throw, keep your grip on his right arm with your left hand,” Malloy says (4). “Then use your right hand to hook his arm (5) as you step over his head (6). Now that you’re using both your arms to hold his arm, sit back to the corner (7). If he’s not ready to tap, raise your hips and tighten your knees (8).”



TECHNIQUE: FOUR

Nutshell: Sweep the leg, dump the opponent, take the arm.

Her Words: “This technique is a transition from *ashi barai*, a foot sweep, to *juji gatame*. The key is quickly moving from the sweep to the ground work. If you wait too long after sweeping your opponent’s foot, he’ll hit the mat and either move away from you or turn into you. Either way, you won’t be able to get the arm.”

Step by Step: When your opponent is close enough, use your left hand to grab his right sleeve (1) and your right hand to control his lapel (2). Move your feet together (3), then transfer your weight to your right leg so you can use your left foot to sweep his right foot (4) out from under him (5).

“When he hits the mat and lands on his back, immediately step toward him with your right leg while maintaining control of his right arm (6),” she says. “Hook his upper arm with your right arm while holding his forearm with your left hand. At the same time, step over his head with your left leg (7).”

From this position — your right knee is against his rib cage and your left leg is against his neck (8) — you can sit back to extend the trapped arm (9). “Make sure his thumb points to the ceiling when you do *juji gatame*,” Malloy says. “Then squeeze your knees and raise your hips for the finish (inset).”



TECHNIQUE: FIVE

Nutshell: Attack the leg, circle the shoulder, snatch the arm.

Her Words: "This is another one of my favorite foot techniques that can be used to transition to juji gatame. It's called *sasae tsurikomi ashi*. The technique works best when your opponent is fighting the throw. Your goal, of course, is to throw him flat on his back for the point, but he's not letting you do that."

Step by Step: Start at close range. Your right hand has ahold of his left lapel, and your left controls his right arm by gripping his sleeve (1). "Use the lapel to pull him forward as you sweep his left leg with your right foot (2)," Malloy says. "That should send him to the mat (3)."

The opponent will probably land on his face or his left side because you have control of his right arm, which

you maintained from the sweep. "From that position, it's a fairly simple move," Malloy says. "Circle clockwise around the extended arm (4) and straddle it (5). Pinch your knees together so he can't pull the arm away. Then just sit back and pull on his wrist to finish the armbar (6)." ✂

For more information about Marti Malloy, visit martimalloy.com.



THE MARTI MAT

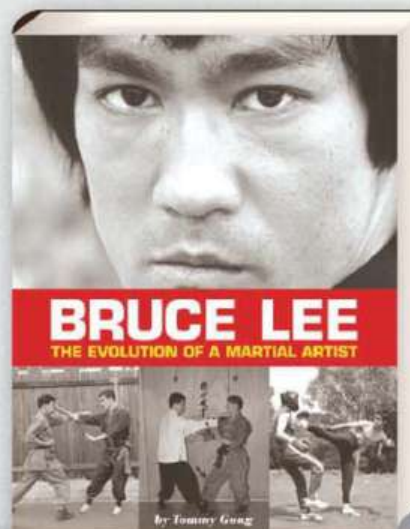
Marti Malloy's winning ways have attracted the attention of Dollamur Sport Surfaces, one of the United States' leading purveyors of pads. In fact, the company recently released its Malloy Olympic Mat. It measures 5 feet by 10 feet and rolls up for convenient storage. Heavy-duty Velcro enables you to join mats for increased coverage.

For more information, call (800) 662-4616 or visit dollamur.com.



THE NEW BOOK DOCUMENTING AN ICON'S JOURNEY

In *Bruce Lee: The Evolution of a Martial Artist*, author Tommy Gong traces Bruce Lee's path as he evolved from *wing chun* student to founder of *jeet kune do* and developed his philosophy of self-actualization. The story of Lee's quest for the ultimate martial art is all here. This is a must-have book for fans of the iconic legend as well as for students of the martial arts.



"BRUCE LEE" is a registered trademark of Bruce Lee Enterprises, LLC. The Bruce Lee name, image, likeness, and all related indicia are intellectual property of Bruce Lee Enterprises, LLC. All Rights Reserved.



Code: 529 Pages: 272 Retail: \$29.95 ISBN: 978-0-89750-208-5

Available on Amazon

BLACK BELT BOOKS



KRAV MAGA GOES TACTICAL

EXCLUSIVE INTERVIEW

EYAL YANILOV, DISCIPLE OF FOUNDER IMI
LICHTENFELD, TALKS ABOUT THE TRANSFORMATIONS
THE ISRAELI SELF-DEFENSE SYSTEM HAS UNDERGONE

INTERVIEW BY ROBERT W. YOUNG • PHOTOGRAPHY BY ROBERT REIFF





Eyal Yanilov was born in Israel in 1959. Fourteen years later, he discovered krav maga. He started as a student of Eli Avikzar, but after several months, Yanilov began training with Imi Lichtenfeld, the man who founded krav maga. Yanilov became Lichtenfeld's trusted assistant and rose through the ranks until he attained the status of "master level 3/expert level 8," the highest rank that Lichtenfeld awarded anyone before his death in 1998. In 2010 Yanilov founded KMG – Krav Maga Global to teach the self-defense system to the world. In this exclusive interview, he discusses where krav maga comes from, where it's going and what makes his interpretation of it different from everyone else's.

— Editor

PLEASE START AT THE BEGINNING OF THE **KRAV MAGA** STORY.

Imi was a wrestler, boxer and gymnast. That was one side of him. On another side was his father, who was teaching detectives — in Europe, they called it *jujitsu* or self-defense at the time — and he would teach things to his son. On the third side was Imi, the street fighter. For four years, he fought fascist thugs on almost a daily basis — usually multiple opponents. Sometimes he didn't have enough time to hit the same opponent twice.

When Imi reached Israel, there was already in the Resistance something called *kapap*, the Hebrew abbreviation for "face-to-face combat."

The idea of *kapap* was self-defense in general, but it went heavily along the lines of stick fighting. After krav maga started spreading around the world, people took the word "kapap" and said it was the predecessor of krav maga. In a way, it is correct. However, *kapap* is 90 percent stick fighting and is currently a very small part of krav maga.

WHY DID KAPPA FOCUS ON THE STICK? At the time, most of the Arab population in the region had knives. The Jewish Resistance did not have the culture of the knife, and they didn't have enough guns. In the War of Independence, seven Arab countries were fighting against us. The youth brigades and many others who didn't have enough weapons to protect themselves were doing *kapap* and using 2-foot-long and 3-foot-long sticks. It was very practical.

WHAT HAPPENED NEXT IN THE EVOLUTION OF KRAV MAGA? In the early 1950s, the military put Imi in charge of developing krav maga. In the Resistance, he taught knife fighting, defending against knife attacks, swimming and lifeguarding — that's all. Eventually, in the military, all krav maga's development was funneled through Imi. Kapap was not really used in the military then — a little in the beginning, yes, but now there were more weapons. You don't use sticks when you have handguns, rifles and submachine guns. This continued until the mid-'60s, when they started educating krav maga instructors for the military. Before that, physical-education instructors were teaching krav maga. Afterward, they had krav maga instructors in the military who had gone through designated courses. At first, they could teach after receiving two weeks of training; now it's five weeks.

Remember that military training is very narrow. Military krav maga is a small part of the whole krav maga system. Military krav maga is designed for people with weapons who have specific needs in specific situations.

DID KRAV MAGA HAVE ANY TURNING POINTS IN ITS DEVELOPMENT? The first revolution was in 1964. Imi finished 20 years of service, was honorably discharged and opened a couple of schools. He told me that he made his curriculum in one day. It was divided into six levels. In the beginning, he used colored belts like in judo — he was still searching for his way. By the way, he was a black belt in judo, either by then or a little bit after. He used white, yellow, orange, green, blue, brown and black. He took all the curriculum he had — law enforcement, military and civilian elements — and created the civilian program. Back then in Israel in the 1960s, the needs of civilian krav maga [practitioners] were different from today in Israel and elsewhere around the world.

When I started in 1974, krav maga was a collection of techniques. There were several techniques at each level and almost zero theory. There weren't really any connections between the techniques and no variations, no simulations. You did a technique to escape from a choke, then you did a couple of strikes. Against a knife, you did a different technique that involved a defense and a counterattack. There were few techniques for disarming. You would do the defense, counterattack and take the person down with a wrist leverage, then disarm him and stand by him. Today, it sounds funny, but that was krav maga at the time.

We must remember that Imi showed the way. He was the living system. He was a genius in giving the most efficient and intuitive solution to any specific problem. It was always problem, solution, problem, solution. *You can compare this krav maga with a road that was paved with different rocks. You can go from rock to rock, but between them, it's hollow.*

In the mid-'80s, two things happened to krav maga. I was studying engineering, and that fosters systematical thinking. I underwent the trainer's course at the Israel Ministry of Education, where I learned about human anatomy, biomechanics and other things.

Also, there was a gentleman named James Keenan, who was responsible for security at the centers for the Baha'i religion in Israel. I was about 25, and Jim was 36 or 37. He was very high level in several martial arts, including *isshin-ryu* karate, in which he had an eighth-degree black belt; *taekwondo*, in which he had a fourth degree; and Chinese martial arts. He opened the door for me with respect to understanding principles of martial arts,

mainly from the Chinese side. I took that and added it to what I had before, and at that moment, I understood much better where krav maga should be going.

Then I started working more on the principles and variations and using variations of the solutions that Imi gave to deal with different problems. In 1985 I went into an undercover anti-terrorism unit in Israel and started teaching them. A few months after that, I switched reserve units in the IDF and started teaching also the elite recon paratroopers a few weeks a year. A couple of years later, I started interacting with the police in the U.S.

So 1984 or '85 marked a revolution in krav maga as it became a technical system. *It went from being a collection of stones to being a paved road — not with stones but with asphalt. There was practically no place you could put your foot and find a hole. It was starting to become a highway.* This was the first krav maga revolution I was involved in.

ARE THERE ANY PEOPLE WHO LEARNED KRAV MAGA BEFORE IT BECAME A "PAVED ROAD" AND ARE STILL TEACHING IT THAT WAY?

Yes. Some of those groups have come to me, and I've taught them some of the new ways of the technical system

but not everything — definitely not what's come from the past 20 years.

At that moment, krav maga was mainly self-defense — a little sparring and fighting, but mainly self-defense. Then in 1987 and '88, as head of the professional committee, under the direction of Imi, I formulated a new curriculum. We rearranged the material, put some new stuff in and took some out what was no longer relevant. We added five expert "*dan*" levels. We also described the requirements for advanced ranks.

My job was to teach all this to the higher-level people in Israel, with Imi monitoring everything. Most of the people were older than me. They got the techniques and some new ideas, but not the system. Why? Maybe I was not good enough to teach them, or they were not good enough to learn — it doesn't matter. There was no good path from that line, but

"MILITARY KRAV MAGA IS A SMALL PART OF THE WHOLE KRAV MAGA SYSTEM. MILITARY KRAV MAGA IS DESIGNED FOR PEOPLE WITH WEAPONS WHO HAVE SPECIFIC NEEDS IN SPECIFIC SITUATIONS."

some people deviated from it and created their own organizations. They ended up going in a different direction.

In the 1990s, I started spreading krav maga around the world. In the '80s, it was mainly in the U.S., where I educated the instructors of the first generations. What they got was the beginning of krav maga as a technical system.

DID THAT REPRESENT THE FINAL PHASE OF ITS DEVELOPMENT?

No. By the late '90s, there was another revolution. Krav maga became a tactical system. When I created the new curriculum in the '80s, I'd worked with Imi and researchers from the military and other martial arts to formulate tactics of fighting. We divided all the tactics into different families and levels. But about 10 years later, I put many tactics also in the self-defense section, including prevention, de-escalation, avoidance, compliance, different kinds of finishing modes to terminate a violent event and more. Most of the things Imi showed. He didn't do the exact tactics and principles, but he showed the way.

Now krav maga the way we do it is a totally integrated system, and we definitely show it while we are teaching it. I worked to connect all the techniques together. For example, the breakfall in which you extend your arms and slap the ground while falling backward looks like a technique in third-party protection in which you use an extended arm to move the other person behind you. We use the same move as a power drill with a partner during a warm-up. Also, some defenses look like releases, and some hostage rescues look like self-defense techniques — or at least share the same principles. I took the techniques Imi showed before he died in 1998, tried to understand the principles behind them, and applied those principles and variations of them to new problems. The evolution in those days and several years later was in [several] directions such as hostage rescue, when someone is held at gunpoint or with a knife to the throat; dealing with a violent confrontation while you are sitting or in a confined area; defending and fighting on the ground when different weapons are involved and when there's a standing aggressor; fighting multiple opponents, both armed and unarmed; and more. Eventually, the techniques, principles, tactics, mental preparation and physical training become meshed and integrated. This is modern krav maga.

WHICH MEANS KRAV MAGA PRACTITIONERS DON'T HAVE TO LEARN A NEW TECHNIQUE TO SOLVE EVERY PROBLEM, RIGHT? Exactly. You apply a variation. Most of it is already in your body. You can do some modifications that are relevant to the situation.

In the late 1990s, krav maga had two legs: self-defense and fighting. Then, mainly because of our work with military units outside Israel, I noticed how the world was changing. There was much more interest in kidnapping defense and VIP protection. For civilians, that means if you're threatened when you're out with your girlfriend or wife, what do you do? At that moment, I developed the third part of the system.

Third-party protection is a system within a system. It's about what to do in a situation when you're with other people. Maybe you're inside a car and there is a carjacking while your kids are in the back seat. Maybe you're walking with a friend. Maybe you're sitting in a restaurant.

Here, the needs of civilians are unique. In the government and corporate sectors, when a VIP is being attacked, there's usually a large number of people to protect him. Most units are equipped with firearms, but on the other hand, when you ask them how often they draw their guns, it is maybe once in several years. However, they do physical hands-on stuff almost every time they go out with the VIP. Civilians need to know what to do when there's no one to help them protect another person.

You have to understand the principles of self-defense and fighting, and you need some relevant techniques, as well as some tactics. Some of them are similar to what we were already teaching, while others are very different. In VIP protection, the goal is to protect another person. In self-defense, it's to protect yourself. When protecting yourself, you can execute a defense and run away. When protecting a VIP or a family member, you can't.

This is the modern krav maga. Again, Imi showed the way by creating the skeleton and the essence. Problem is, a lifetime is not enough to create krav maga from A to Z, but we're very close to that now. If Imi had this child called krav maga and took it from kindergarten to the first few years of elementary school, you could say we took it through elementary school and high school and finished a couple of years of university. We're not professors or Ph.D.s yet, but we're very close.

Now we're in 60 countries, from the Asian part of Russia to Europe, from Australia and New Zealand to China and India, from South America to the U.S., Canada and Mexico. This gives us access to information about the kind of attacks that are happening around the world. That matters because we often see that what was common in one region 10 or 20 years ago will soon become common in other regions.

AND THAT ENABLES YOU TO STAY ONE STEP AHEAD WITH RESPECT TO REAL ATTACKS? Yes. One of our main advantages is the ability to analyze trends in crime and figure out which types of attacks will be next for different regions of the world, what behavior and responses are common and which problems will be spreading. This kind of updating takes place on almost a monthly basis. In the same way boxers and MMA fighters study their opponents before a big match, we study our enemies and the way they act so we can respond.

Although Imi didn't live long enough to be able to do all these things, if you look at the new material we're teaching, you'll see his principles. He made the child; we just helped it grow, helped educate it and took it to other parts of the world. ✖

For more information, visit krav-maga.com.



“EVENTUALLY, THE TECHNIQUES, PRINCIPLES, TACTICS, MENTAL PREPARATION AND PHYSICAL TRAINING BECOME MESHERD AND INTEGRATED. THIS IS MODERN KRAV MAGA.”



WARRIOR ARTS OF



A SHORT HISTORY
OF HAND-TO-HAND
COMBAT IN THE
AMERICAN
ARMED FORCES

BY MARK JACOBS

THE U.S. MILITARY

W

hen Joseph Svinth joined the Marines in the 1970s, hand-to-hand combat wasn't exactly considered a priority.

"The little bit of training I got consisted of some *shotokan*-style blocks and front kicks," said Svinth, now one of the world's leading martial arts historians. "More emphasis was actually placed on riot control in the event we got deployed to protect Nixon's house at San Clemente."

According to Svinth, the perceived importance of close-quarters-battle training in the American military has waxed and waned. Prior to the 20th century, instruction primarily consisted of teaching recruits the

basics of the bayonet. But World War I changed everything as millions of men entered the armed forces. All of a sudden, hand-to-hand combat was deemed an essential part of basic training, and boxing was taught at many military bases. The Asian martial arts began appearing, as well, and those few Americans who had judo and *jujitsu* experience were tasked with teaching soldiers.

Following World War I, hand-to-hand combat again became less of a priority — until World War II, when the military once more sought to provide recruits with instruction in some form of close-quarters combat. Various units came up with their own methods that featured boxing, wrestling, judo, fencing or simple street fighting. But like in the first World War, no servicewide approach existed. Training varied according to the personal knowledge and experience of the instructor.

After the second World War, hand-to-hand combat was again de-

emphasized, although the Air Force did attempt to make judo, karate and *aikido* practice a regular feature. However, such training was eventually deemed obsolete and fell off the radar.

It would be 30 years until another effort was made to create a standardized program of hand-to-hand combat for any of the services. It was at this point that the military changed the way it looked at CQB.

"When you have to train millions of people for two-year enlistments, you train differently from when you have people for four to six years," Svinth said. "The institutionalization of martial arts programs dates from when longer enlistments became the norm."

GET IN LINE

In the early 1990s, what we now think of when we hear the term "military martial arts" began to take shape. The Marines Corps attempted to standardize all its close-quarters training through the LINE system, which emphasized two-person drills. But some viewed this method as not sufficiently flexible or realistic, and



U.S. MARINES DEMONSTRATED TECHNIQUES FROM THE MARINE CORPS MARTIAL ARTS PROGRAM AT THE 2006 BLACK BELT FESTIVAL OF MARTIAL ARTS.





the Marines started looking for a new system.

"The Commandant of the Marine Corps had a vision of Marines in the future fighting a three-block type of warfare," said Cardo Urso, one of the men tasked with revamping Marine close combat. "The first block would be a humanitarian mission of handing out food, the second would be when the food ran out and people started to riot, and the third was all-out combat. So we had to be able to do lethal and nonlethal combat."

At the same time the Marines were revising their methods of close combat, the Army was coming to similar realizations about the adequacy of its own hand-to-hand instruction.

Matt Larsen was an Army Ranger in the 1990s when his battalion commander decided the Rangers needed to devote more time to CQB training. "He wanted something new because no one ever practiced the World War II techniques we were supposed to use," Larsen said.

Larsen's martial arts experience was a bit different from that of the others

who were providing hand-to-hand instruction. Possessing an extensive grappling background and inspired by the new sport of mixed martial arts, he began training soldiers to fight by doing live grappling and sparring, rather than traditional drills. With students who could outfight their fellow soldiers, Larsen espoused ideas that began to predominate, and he went on to formulate instruction for the entire Ranger regiment. He wound up rewriting the field manual on hand-to-hand combat and instituting a new fighting method called the Modern Army Combatives Program.

But the Army and the Marines faced a similar problem. While soldiers were given hand-to-hand-combat instruction as part of basic training, most had no real interest in martial arts and rarely practiced what they were taught once they graduated from basic.

"In a *dojo*, all your students are

**"WE HAVE
THREE
DISCIPLINES
WE TEACH: THE
PHYSICAL, THE
MENTAL AND
CHARACTER."**

there because they want to do martial arts,"

Larsen said. "That's not always the case in the military. It doesn't matter what you think students should learn if you can't motivate them to learn it."

His solution to motivating soldiers was competition. Besides instituting grappling and MMA tournaments throughout the Army, Larsen recommended staging regular

matches at the unit level, the idea being that no one wanted to look bad in front of his peers. Therefore, all soldiers would feel motivated to maintain their skills.

Meanwhile, the Marines adopted a more traditional approach. Urso and several other experts within the Corps were told to design a more comprehensive method that would be dubbed the Marine Corps Martial Arts Program. They instituted a belt system similar to that of karate and made the attainment of MCMAP rank necessary for advancement in military rank. They also made learning about various warrior cultures, like the Spartans and Zulus, a part of training.

"We have three disciplines we teach: the physical, the mental and character," said retired Lt. Col. Joseph Shusko, director/deputy director of the Marine Corps Martial Arts Center of Excellence. "It's not just about fighting; it's about creating ethical warriors."

EVERYONE'S A CRITIC

As with most things in the martial arts, there's disagreement over which system better prepares troops. The Army method is sometimes criticized for overemphasizing Brazilian *jiu-jitsu*, while the Marine method has been called too technique- and drill-

oriented. Advocates of both systems deny the charges, naturally.

Larsen said that unlike Brazilian jiu-jitsu, MACP teaches soldiers to gain control at the greatest possible range.

"Even when we engage at close quarters, we still have three tactical options," he said. "One, go back to range and employ projectile weapons. Two, if you can't get away, use a pistol or knife. Three, if you can't get away and the enemy starts to go for his weapon, close the distance like a jiu-jitsu person would. There's a skill overlap with BJJ, but there's an enormous difference in what we would actually employ and how we'd decide that."

Shusko insisted that criticism of MCMAP is inaccurate, saying the system isn't strictly about learning techniques and doing drills.

"We do full-contact sparring and grappling," he said. "Within every belt level, we have one vs. one, but we don't like to use the word 'competition.' We're not looking to raise anyone's hand and treat him as a winner because you don't deploy by yourself but as part of a team."



"IF YOU WANT PEOPLE TO FIGHT ALL THE TIME, YOU HAVE TO HAVE RULES WHICH TAKE AWAY FROM THE REALISM."

Realistically, the two programs are not far apart in terms of the physical. Both camps seem to have concluded that any effective method of CQB must contain elements of striking, grappling and weapons use. And to employ those successfully, practice must contain live training that includes boxing, kickboxing and grappling mixed with instruction in more dangerous techniques that, by necessity, need to be done in a controlled manner.

"Both systems are equally good in their own directions," said Greg Thompson, lead instructor for the Special Operations Combatives Program.

Thompson is a believer in the notion that close-quarters training should blend the sport-oriented techniques of MMA with more lethal tactics. "If you want people to fight all the time, you have to have rules which take away from the realism," he said. "But when we train the more lethal stuff in drills, we lose the instinct needed to fight. The way I view it is the fighting part of training is your meat and potatoes, but more dangerous techniques like eye gouges and groin shots are the gravy you want to go on top of it."

REALITY CHECK

Rather than emphasizing only lethal techniques, all the military programs teach an extensive set of restraint-and-control tactics. These have become necessary as the

Photo by Robert W. Young

MATT LARSEN REWROTE THE U.S. ARMY FIELD MANUAL ON HAND-TO-HAND COMBAT AND HELPED CREATE MACP.



mission of the military has evolved.

A study written in 2014 by Lt. Col. Peter Jensen, director of the Center for Enhanced Performance at the U.S. Military Academy, analyzed post-combat surveys given to 1,200

American soldiers between 2004 and 2008. More than 200 soldiers reported having engaged in some form of close combat. But of those, only 14 percent said they employed their skills in battle. Most of the remainder said they used their hand-to-hand skills for crowd control, prisoner handling or manning checkpoints. Obviously, such scenarios frequently require use of less-than-lethal force. According to the study, more than 70 percent of the techniques the soldiers used involved grappling, including stand-up clinch fighting, restraint holds, takedowns and ground work.

In battle, however, weapons became far more of a factor. The study found that CQB often revolves around struggling over a weapon. Who wins that struggle frequently determines who will survive. Furthermore, what wins these battles is not what many martial artists would expect.

Thompson related a report he received from a Special Forces soldier returning from Iraq, and it greatly influenced his approach to close-quarters combat: "He came in through a door and was shot in the hand by an insurgent with a pistol. Because the soldier's trigger hand wasn't working, he instantly closed on the guy. They tripped and ended up on the ground with the soldier on top. The insurgent attempted to press his pistol up against him and shoot, but the slide caught in the soldier's body armor. The soldier just tried to control

the guy's gun hand and stall until his buddies finished clearing the room. But they couldn't get a clean shot, so one had to come around and shoot him point blank."

From this deadly incident and others like it came the realization that when fighting over a weapon, the kind of disarms taught in many dojo rarely work and a soldier's best defense is often to simply hold the enemy's weapon in place until a teammate can provide backup. Thompson said that while it's not what people want to see in the movies, the tactic has proved effective in combat, where the battle is often about who wins a scramble and controls a weapon.

FUTURE FIGHTING

To maximize the chance that America's fighting men and women will prevail in 21st-century battles, military martial arts programs continue to evolve. MCMAP regularly updates its training based on feedback from Marines in the field. Meanwhile, the Army, largely because of budget cuts, has discontinued its grappling and MMA tournaments and is beginning to focus on scenario-based training.

Because funding shortfalls seem likely to remain an issue for all branches of the service, those in charge are bound to re-evaluate the various CQB programs on a regular basis. Sadly, history has shown that hand-to-hand combat is

among the first elements of military training to be cut when armed forces draw down. Perhaps Jensen's study, which shows that a significant portion of personnel use these techniques, will convince nonbelievers of the usefulness of military martial arts.

Svinth believes that learning such skills has always been beneficial for men and women in uniform. "Hand-to-hand combat skills aren't necessary when using tanks and helicopters, but they have significant practical value during operations in an urban area or in a counterinsurgency," he said. "Skills are perishable, though. They can't just be handed over to a replacement. They have to be taught." ✕

UP CLOSE! AIR FORCE COMBATIVES

Q: When did the Air Force start to re-emphasize the teaching of close-quarters combat?

A: The United States Air Force has conducted combatives [training] since its inception. Gen. [Curtis] LeMay ordered the development of a program designed for aircrew survival, and the United States Air Force Academy has taught combatives — i.e., boxing, judo, unarmed combat — for its entire existence. The need to formalize a single, recognized program originates in conflicting programs at unit levels. Developing a single source for terms, safety and a feedback loop for airmen is our mission.

Q: Is the program taught to all Air Force recruits or only certain people?

A: The majority of airmen, enlisted and officers, receive some combatives training. Certain career fields receive additional training related to their mission set.

Q: Is it true that the current program is based on the Army program?

A: While the Army's implementation remains the largest full-scale modern combatives implementation, we have begun to develop our own methodologies and techniques.

Q: How does the Air Force program differ from the Army program?

A: While the Army has ... a layered approach, we try to equip airmen with a modular system that can be augmented with specific mission requirements. That is to say while as a baseline, the foundational skills are the same, different jobs need different skills sets.

Q: How much live sparring and wrestling do you do versus technique drills or scenario training?

A: We offer a little bit of both. Live fighting is key to understand the rigors of real fighting. Scenario drilling helps us keep focused on the application of techniques within various environments.

Q: Do you focus on Brazilian jiu-jitsu and MMA, or is the emphasis on things like eye gouges, groin strikes and knife techniques?

A: There is no doubt that Brazilian jiu-jitsu and MMA have had an enormous impact on the culture of all combatives systems. While there are techniques that would seem familiar to practitioners, our focus is more based on using those skills to accomplish our mission.

Q: Given that the mission of most Air Force personnel doesn't include ground combat, how important is it for them to receive close-combat training?

A: It is very important given the asymmetric nature of today's battlefield. In addition, combatives, rules of engagement and the ethical use of force [offer benefits that] go far beyond the military. While most *Black Belt* readers are not serving in front-line military units, a majority of them train in martial arts. Why?

Because of the many benefits to anyone who's interested in challenging themselves, protecting themselves and their family members, and [feeling the] sense of accomplishment that the training provides.

— Interview with David W. Durnil, Chief of Training and Education, Air Force Combatives Center of Excellence

"THERE IS NO DOUBT THAT BRAZILIAN JIU-JITSU AND MMA HAVE HAD AN ENORMOUS IMPACT ON THE CULTURE OF ALL COMBATIVES SYSTEMS."

Learn the Secrets of Hand-to-Hand Combat

From the author of the Army's field manual on hand-to-hand combat!

Matt Larsen, with more than 30 years of experience as an operator and teacher, has brought together military/combat-based strategies for mastering close-quarters fight situations in *Modern Army Combatives: Battle-Proven Techniques and Training Methods*. Based on lessons gleaned from battlefields and several martial arts, and packed with photos, *Modern Army Combatives* teaches the critical skills of hand-to-hand combat.



The reality-based strategies and techniques in this book teach:

- Critical skills for hand-to-hand combat
- The mastery of close-quarters combat and weapon defense
- Battlefield lessons, as told by soldiers in the field, applicable to both combat and martial arts training

Larsen started training in the martial arts as a young Marine infantryman and later joined the Army. Holding black belts in several martial arts, Larsen eventually trained the 75th Ranger Regiment in combatives, as well as close-quarters battle and marksmanship. His field manual on hand-to-hand combat led to a training program for the entire Army. Larsen's methods have revolutionized combatives training and the culture of the U.S. military. *Modern Army Combatives* is a must-have for students of self-defense and martial artists everywhere.

Code: 526 Pages: 184 Retail: \$18.95
ISBN: 978-0-89750-207-8





functional downtime

5 Simple
Exercises That
Will Help You
Get the Most
Out of Your
Training Time
in the Dojo

by Dr. Mark Cheng, L.Ac.
Photography by Robert Reiff

Longtime readers of *Black Belt* no doubt will recognize the name Dr. Mark Cheng. A contributing editor since 2000, he's written about Chinese, Japanese, Korean and Southeast Asian martial arts regularly — or as often as his hectic schedule permits. In 2010 Cheng merged key elements from his martial arts background, which includes 20 years of tai chi chuan, with his formal training in Chinese medicine and his research in Western physical therapy and strength training to create Tai Cheng.

"The program, which is marketed by Beachbody, uses a neural reboot, an extended warm-up that's designed to prime your body for better movement," Cheng says. "In this article, I demonstrate five

of the exercises. You can use them as a warm-up before your martial arts class or as rehab/prehab if you have a problem that needs to be addressed."

To make the most out of your training time in the dojo, however, Cheng recommends doing the exercises during your martial arts class whenever your instructor gives you a short break. "That way, they will serve as 'functional downtime' to get you moving better in preparation for what's to come," Cheng says. "Done regularly with attention to detail, they can even reduce the pain and discomfort that come from dysfunctional movement patterns."

— Robert W. Young, Editor-in-Chief



exercise 1: the plank

REASON It develops the core and the glutes while promoting body alignment and shoulder stability, all of which are important in the martial arts.



DETAILS To derive maximum benefit from the plank, you have to hit certain points when you perform it. Make sure your shoulders are not sagging. Your neck should be neutral, meaning that the center of your head, your shoulders and your hips are in a straight line.

STEP BY STEP To begin, assume the push-up position and align your heels with your head, shoulders and hips. Double-check that your shoulders are pushed forward as you lock out your knees. Next, try to shorten the distance between your ribs and your hips. That entails slightly tucking in your butt — it should not be sticking up at all. With your glutes engaged to keep your whole body aligned, hold the position for as long as it's comfortable.



exercise 2: the plank/pike workout

REASON This exercise builds core strength and enhances shoulder stability. That will make your martial arts training better, safer and longer lived.

DETAILS From the plank position, pike your hips up. Then, to challenge your stabilizer muscles, walk your hands slowly backward and then forward.

STEP BY STEP Start with a proper plank. Make sure your neck stays neutral and your shoulders are nicely in their sockets with your glutes engaged. Then disengage your glutes and point your butt toward the ceiling. Push your heels down at the same time, which stretches your posterior chain, including your calves.

Next, use your hands to slowly walk toward your feet. Maintain control as you lift each hand and place it back on the floor. Make sure your hips don't sway from side to side. Once you walk back as far as your flexibility permits, slowly walk forward to the start position. Keep your spine aligned for the entire exercise.



exercise 3: the drop stance

REASON Assuming this position promotes lower-body flexibility along with proper alignment of the legs.

DETAILS Joint alignment is key for the drop stance, which is also known as “the Cossack.” You want to do it with one leg extended and those toes pointing up. Your other leg serves as the base leg in that it supports most of your weight during the exercise.

STEP BY STEP Assume as wide a stance as is comfortable, then lower your body by allowing one leg to bend while the other stays straight. Keep the knee of your base leg over your foot. If you let your knee move inward, the arch of your foot will pancake out. That’s not what you want.

Try to drop your hips as low as possible, but if your heel comes up because you lack flexibility, don’t go any deeper. It’s important to keep the foot of your base leg flat on the floor. In time, you’ll be able to drop into a deeper stance while staying relaxed and properly aligned.



exercise 4: foam rolling

REASON Nowadays, you see foam rollers in gyms and rehab facilities. They’re frequently used to massage areas that are tight, but they also can be used to reduce pain in seemingly unrelated parts of the body.

DETAILS Often the part of the body that’s screaming in pain isn’t the site of the actual problem. For example, martial artists may feel pain in their lower back. Sometimes, the cause of that pain lies in the quadriceps. Here’s why: The quads are the main muscles of the leg, but they also assist with hip flexion. If you’re usually in a defensive posture — for example, you’re grappling with your knees near your chest — it’s OK if your quads are a little tight. However, if your posture requires having a straight body — such as when you’re finishing an armbar — you need to have those quads submit to your posterior chain, or glutes. If your quads are tight, you won’t be able to arch your back as much. Even worse, if you try too hard, you’ll punish your lower back.

STEP BY STEP Place the foam roller on the floor and position your hip just above it. Lower your body until you make contact, relaxing the leg you’re about to roll. Use your arms to slowly crawl away from the roller, which moves it down the length of the thigh. Stop just before you reach the knee, then reverse direction and roll back up to the hip. If you encounter any hot spots, breathe deeply and focus on relaxing your quads.

After you complete one down-and-back rep, turn your leg so it’s at a 45-degree angle with respect to the roller. Repeat the down-and-back motion.

exercise 5: the front stance

REASON Almost every martial art has a stance that places the majority of your weight on your front leg. It is, therefore, a good idea to devote some time to building your body so you can do it right without inducing pain in any other area.

DETAILS As you put your weight on your front leg, pay attention to what your hips are doing. If you make the stance with your hips angled downward — so the knot in your belt is lower than the back of your belt — the stance isn’t stretching out your hips. You’re probably leaning forward, which isn’t particularly good for your lower back or for your martial arts techniques. The solution is to practice the front stance with your hips level and your torso vertical. This is a great way for your body to learn how to maintain the extra hip mobility that you earned by foam-rolling your quads.

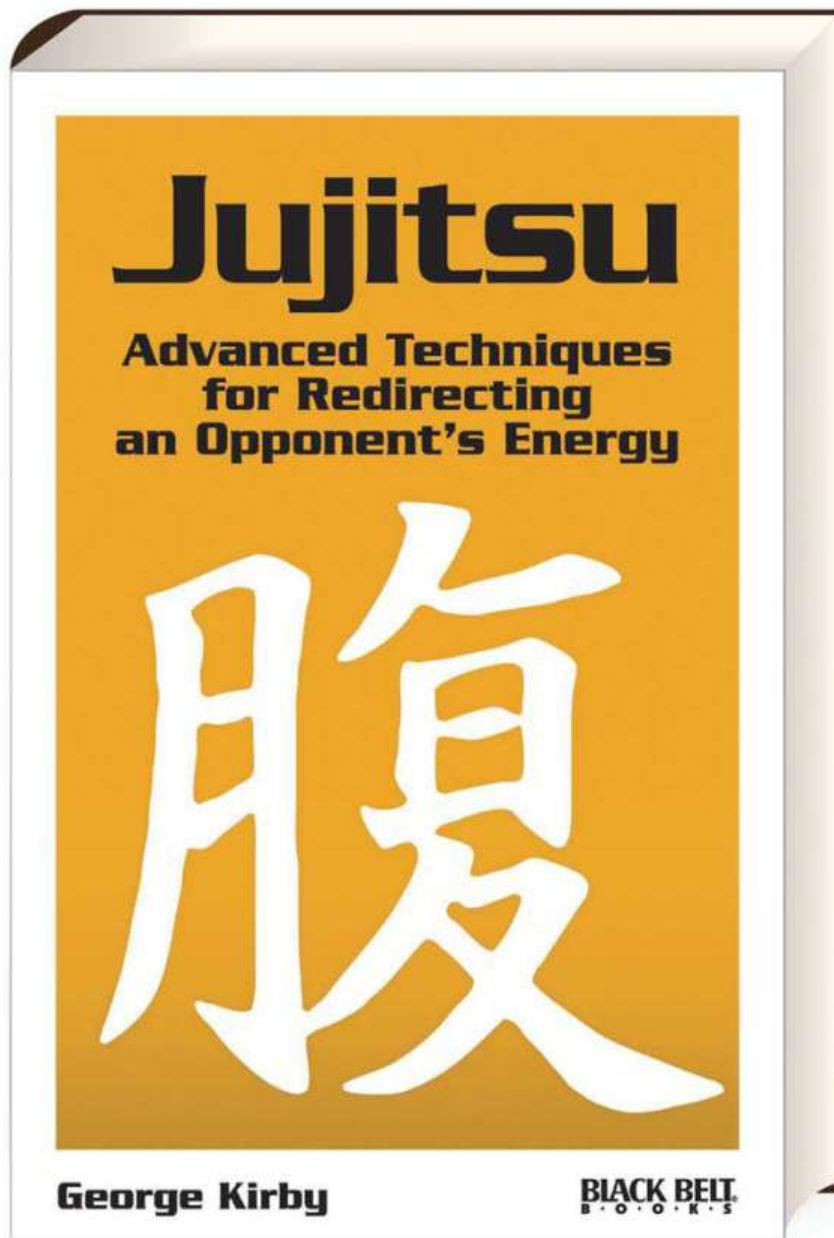
STEP BY STEP Assume the front stance the way your art teaches. Use a mirror or a training partner to ensure that the front and back parts of your belt are level. Keep your rear leg as straight as you can to stretch your hip flexors and strengthen your glute, thereby taking pressure off your lower back. You should feel the stretch from the front of your hip all the way down to your knee — that’s a good thing. In essence, it’s like taking off the parking brake when you move because it develops a more resilient anterior chain. The result will be less strain on your lower back and a straighter posture in your stances. ✂



● **ABOUT THE AUTHOR:** Dr. Mark Cheng, L.Ac., is a Black Belt contributing editor and doctor of traditional Chinese medicine. In his free time, he travels to teach workshops on tai chi, shuai chiao, kettlebells and corrective exercise. For more information about him, visit facebook.com/DrMarkCheng. For information about his Tai Cheng program, visit taicheng.com.

Learn to use the momentum of an attack to your advantage!

George Kirby's latest offering from Black Belt Books, *Jujitsu: Advanced Techniques for Redirecting an Opponent's Energy*, addresses the theory and application of how to redirect the momentum and energy of an opponent's attack. Whether you are a student of *jujitsu*, *aikido*, judo, karate or any other martial art, this is a must-have book for helping you connect the dots between concepts and actions.



Through extensive discussions and detailed photographs and diagrams, Kirby, a 10th-degree black belt who has taught jujitsu since 1967, describes the following:

- how to apply circular movement, balance and momentum to execute martial arts techniques quickly and effectively with minimal effort
- how to maintain your *saiki tanden* (center) in an attack
- how to use an attacker's momentum against him in devastating fashion through appropriate application of his and your *ki* (energy) and *kuzushi* (off-balancing)
- and so much more!

Professor Kirby is an internationally recognized martial arts instructor who has led seminars throughout the United States, Canada, Europe and Israel, and he is also the founder of the Budoshin Ju-Jjitsu Yudanshakai, an educational foundation. Kirby was awarded the title of *hanshi* in 1997, his 10th-degree grade in 2000 and was named *Black Belt's* 2007 Instructor of the Year.

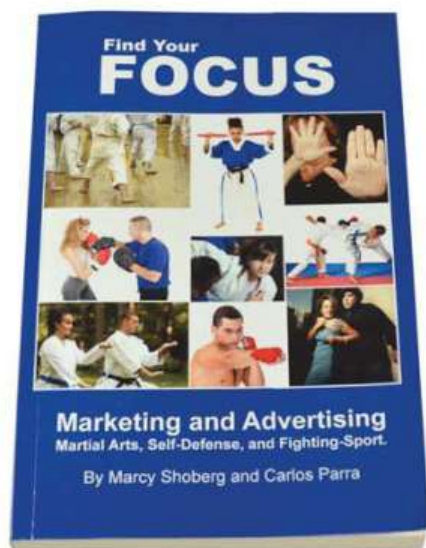
Code: 530

Pages: 208

Price: \$19.95

ISBN: 978-0-89750-209-2

ESSENTIAL GEAR

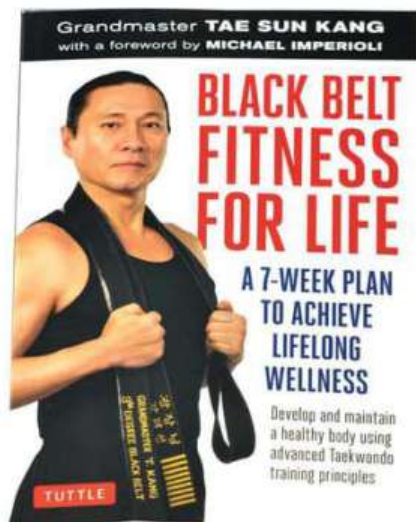


FIND YOUR FOCUS

The subtitle of this manual by Marcy Shoberg and Carlos Parra is *Marketing and Advertising Martial Arts, Self-Defense, and Fighting-Sport*, and it aptly describes the content. Shoberg owns a fifth-degree black belt from the World Taekwondo Federation and a sixth degree in *hapkido*. Parra has an extensive background in advertising and marketing. 217 pages

\$20

AMAZON.COM

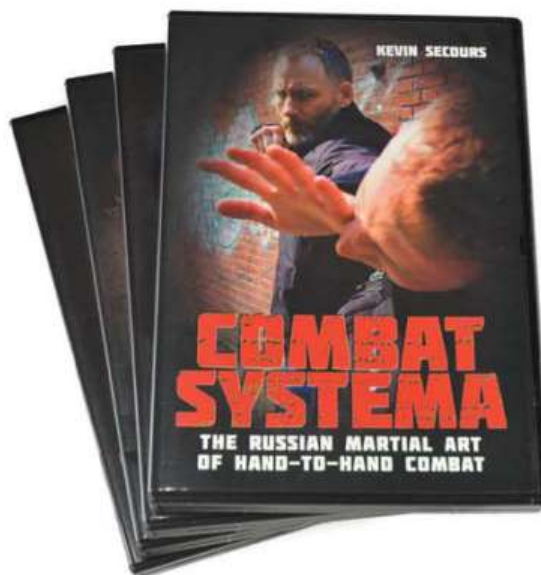


BLACK BELT FITNESS FOR LIFE

Written by Tae Sun Kang, this text describes a seven-week plan to achieve wellness that will last a lifetime. Kang has trained in *taekwondo* since 1960. He offers advice pertaining to diet and exercise that's divided into the equivalent of belt levels. The book also includes chapters on confidence and basic self-defense. 160 pages

\$13

TUTTLEPUBLISHING.COM



COMBAT SYSTEMA DVDS

Before making this four-volume DVD set on the Russian fighting art, Kevin Secours spent years studying the style under various Russian experts. The first volume (120 minutes) of *Combat Systema* deals with empty-hand techniques. The second volume (115 minutes) addresses knife and gun defense. The third volume (100 minutes) covers ground fighting. The fourth volume (80 minutes) teaches the "impact strike."

\$140

PALADIN-PRESS.COM



CENTURY KICKING JEANS

Suitable for a variety of styles, Kicking Jeans from Century Martial Arts are rugged denim pants that offer durability without sacrificing comfort and breathability. These stylish and contemporary jeans are made from a special blend of denim and elastane fibers with a stretch range of approximately 30 percent. The VariFlex Twinseam design allows for optimal flexibility with a generous gusset for kicking.

\$60

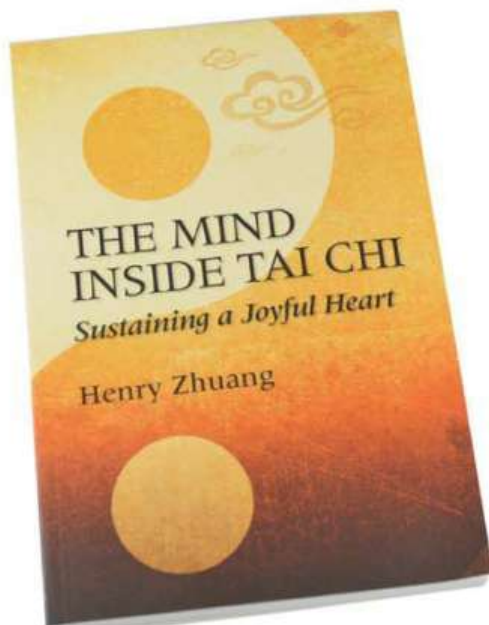
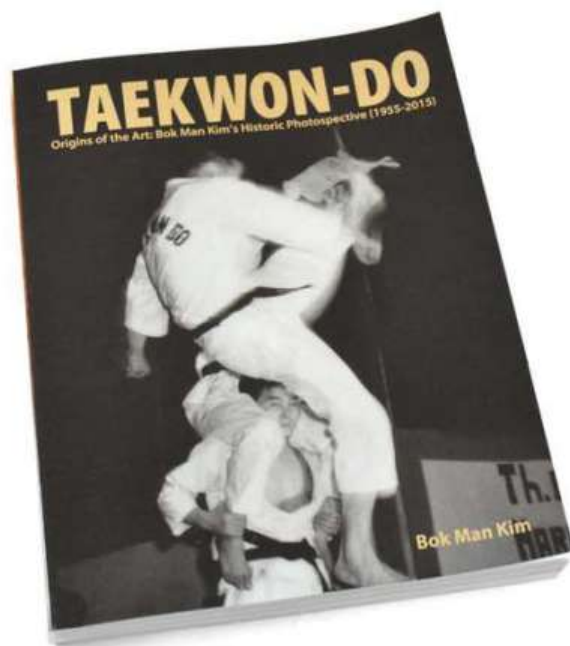
CENTURYMARTIALARTS.COM

TAEKWON-DO IN PHOTOS

This book doesn't teach techniques, and it doesn't attempt to outline the entire history of the Korean art. Instead, it focuses on *taekwondo* as experienced by the author Bok Man Kim. Why is he important? Because Kim got his start in taekwondo when he joined the ROK army in 1950, and he was a close associate of Gen. Choi Hong-hi. The 252-page book is filled with color photos from Kim's life in taekwondo.

\$35

WORLDCHUNKUHN TKD.COM



THE MIND INSIDE TAI CHI

This book by Henry Zhuang deals with most of the subjects that will occur to introspective *tai chi* practitioners. They include the cultural elements, bodywork, principles, *chi* and, of course, the mental facet of training. To cover all that, Zhuang draws from his 30-plus years in the Chinese art. 154 pages

\$17

YMAA.COM

FINGERARMOR BOARD GRIPS

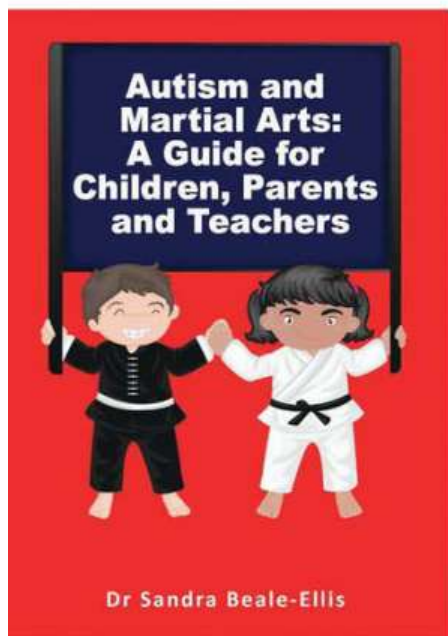
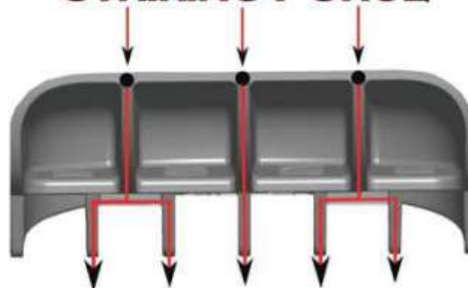
If you need to protect your fingers while holding boards for your training partners, this product is for you. It features one-piece construction, an angled base and a unique internal support structure. It's made from Santoprene, a high-performance synthetic rubber that allows it to flex slightly on impact while channeling the force around rather than through your fingers.

\$28 PER PAIR

FINGER-ARMOR.COM



STRIKING FORCE



AUTISM AND MARTIAL ARTS

Dr. Sandra Beale-Ellis, sixth *dan* in karate, wrote this book to be, as the subtitle says, *A Guide for Children, Parents and Teachers*. It's a familiar subject for her: She was diagnosed with Asperger's syndrome several years ago while attending the U.K.'s Sheffield Hallam University for a doctorate in education specializing in autism. The 20-plus years she's spent teaching karate to students with and without special needs provided the martial arts perspective for the book.

PRICE TO BE ANNOUNCED

NAKMASPUBLISHING.COM

CENTURY TANG SOO DO UNIFORMS

These uniforms are tailored to specific standards to ensure a comfortable, precise fit along with durability and style. Available as separates, they come in a variety of styles. Options include the traditional white-with-midnight-blue uniform top and the white-with-black uniform top, as well as *gup* uniforms in red or green. ✂

\$17-\$60

CENTURYMARTIALARTS.COM





Self-Defense Is Not One Size Fits All

by Floyd Burk

Behind the slogan that serves as the title of this column is a simple trade secret: To be successful, a product has to appeal to a broad base. John Pellegrini's Defensive Services International (dsihq.com), with its specialized programs and core component of combat *hapkido*, is successful because it appeals to so many people.

It appeals to the 250-pound bouncer who might have to extinguish an altercation with a hammer lock. It appeals to the 110-pound waitress who might have to knock the crazy out of a thug with a knee to the skull. It appeals to the soldier who has to clear a village, the cop who has to search a building and the

agent who has to capture a fugitive. DSI appeals to all those people because it was built according to the notion that "self-defense is not one size fits all."

Where did Pellegrini's mantra come from? "While I was teaching a seminar 25 years ago, I began noticing that among the participants, there seemed to be a huge disparity of size, age and fitness," he said. "Some people couldn't execute a particular technique, while others could do it effortlessly. I became determined to offer a self-defense system that could appeal to and be learned by everyone. Further, I decided to customize programs for groups with particular requirements, needs and abilities."

FAST-FORWARD TO 2015. In addition to offering instruction for average Joe's and Jane's, DSI has specialized programs for the disabled, for women, for law enforcement and for the military. There are also courses that focus on ground survival, pressure points, weapons and, of course, Pellegrini's comprehensive system of combat *hapkido*.

A martial artist need not convert to combat *hapkido* and join DSI to par-

take of the programs the company features, Pellegrini said. "If it's pure technical knowledge that an instructor is looking for, they certainly can acquire our DVDs and books and attend our seminars. Learning is not restricted to our members."

Another appeal: Martial artists on a quest for completeness can rest assured that the tactics and techniques they get from DSI fit together seamlessly. "The technical material is all connected to core principles, and all the different components blend cohesively," Pellegrini said. "[It's not] an amateur patchwork of techniques from random sources that results in a meaningless 'martial arts fruit salad.'"

MANY MARTIAL ARTS organizations have trouble maintaining their membership year in and year out — but not Pellegrini's diverse group. His members stay active for years, which keeps DSI strong while fostering growth. "It's because DSI represents a win-win-win philosophy for students, instructors and the organization," he said. "With our business model, everyone wins."

"A school will gain the most by becoming a charter member. That affiliation, in addition to providing financial benefits, will allow them to receive and issue our world-recognized certifications. You could go to Harvard for several years and learn a lot, but without a degree, you may have the knowledge but not the privileges of membership."

FOR PELLEGRINI, complacency has not accompanied success. "If you're going to proclaim that you provide valuable services, you'd better deliver," he said. "Reliability is an indispensable part of excellence. There are many great programs and systems out there, some easier than others, some tougher, some more fun, some more expensive, some less. I've always believed that competition is healthy — it makes us try harder; motivates us to improve, inspires us to be more creative. No organization could ever be all things to all people. We just believe we are one of the best."

Tens of thousands would agree that DSI is easily one of the best when it comes to delivering one-size-does-not-fit-all martial arts instruction to those in need. ✂

Photo by Rick Husted

LIABILITY INSURANCE



Five Star Service



Member South Florida Better Business Bureau

The Choice of 1000's
of Studio Owners
Just Like YOU!

\$2,000,000 Liability

WE CAN NOW INSURE

BOXING

MMA

CAMPS

WRESTLING

WEIGHT TRAINING

Most Studios Make 6 Easy
Payments Of Just

\$77.00*

Let Us Fill Out The Forms For You - ON The Phone!

AS EASY AS MAKING A PHONE CALL!

Contents Loss (mats, mirrors, products, etc.) and Non-Owned Auto Liability Coverage

TOURNAMENT INSURANCE

MARTIAL ARTS GROUP MEMBERS
PAY

Only **\$330.00**



Instant Coverage Over The Phone With Major Credit Card

1-800-207-6603

Visit Us On The Web: www.igomag.com

*After Down Payment

CONTENTS INSURANCE



TOURNAMENT INSURANCE



BUSINESS INTERRUPTION INSURANCE

IT ALL STARTS WITH YOUR HANDS!



Only Prohands isolates and strengthens each finger individually to develop **MAXIMUM POWER** in the hands, wrists and forearms.



Available in **VARIOUS STRENGTHS** at Dicks, REI, Sports Authority, Dunham's, Sports Chalet, NEX and other fine retailers. Visit **prohands.NET** for more info.

PATENTED AND FULLY GUARANTEED

Better Flexibility in 90 Days or Your Money Back!

How to do the SPLITS in 90 DAYS even if you're stiff as a BOARD



Secrets to Better Flexibility in Rocket Speed Time!

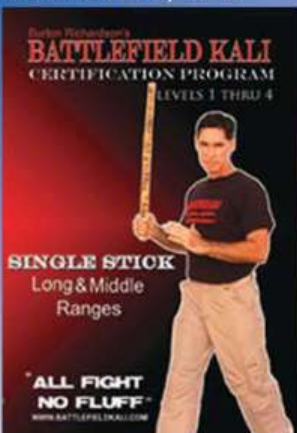
KEVIN "HURRICANE" HUDSON

www.splitsin90days.com

BURTON RICHARDSON'S FOR THE STREET™

CERTIFICATION COURSES ON DVD

No traveling required. Wherever you live, you can safely engage in functional training and become certified. Earn extra income by teaching our cutting edge programs. Affordable franchise options.



AND MORE: MMA FTS, KNIFE, CHOKE'EM OUT, ETC...

ORDER ONLINE or BY PHONE
FOR THE STREET.COM 808 864 1620

Martial Arts Custom Patches

20% to 40% Savings

Low Quantities Available

Up to 9 Colors FREE
Colorfast to Bleach



Excellent Customer Service

Highest Quality in the Industry

FREE shipping (Continental U.S.) Mention: BB2012

100% Satisfaction Guaranteed

Call today 1.800.444.5561

Email: bb@emblems.org

www.EEEmblems.com



EMBLEM ENTERPRISES, INC.
Guaranteed Quality & Value in Every Emblem

Karate College 2016

June 23-26

All arts, All styles, All ranks. Black Belt Magazine Award Winner "Best Camp".

Visit us at: TheKarateCollege.com



Est. 1988

America's Oldest and Best All-Martial Arts Camp.

Learn the same Jeet Kune Do as taught by Bruce Lee to Joe Lewis from 1967-1969.

Free on-line training at



www.aikia.net
and
www.RUJKD.com



Visit IKSA.com

INDEPENDENT KARATE SCHOOLS
OF AMERICA, INC.



**WE WANT YOU TO
JOIN THE IKSA
AND GET YOUR IKSA
INSTRUCTOR LICENSE
OR ASSOCIATE
CERTIFICATE!**

IKSA South (615) 794-4330 / IKSA North (608) 296-3783



Danny Chapman
Co-Executive Director

IKSA NATIONAL SEMINAR

Nashville, Tennessee

Sept 25-26 2015

visit: IKSA.COM

CHARTER MEMBERSHIP

Instructor License/School Charter
Training • Rank Advancement • Freedom

INDIVIDUAL MEMBERSHIP

Those without a school seeking affiliation may join as
Associate Members. Many Benefits.

IKSA SOCIETY OF SOKE

The IKSA Society Of Soke offers recognition to Charter
Members who are qualified creators of their own system.

The Force That Supports Good Martial Arts - Since 1982

NATIVE AMERICAN KENPO COUNCIL INTERNATIONAL

Home Study Programs

American Kenpo 1st Degree

Instructor/School Owner Certificate \$1000

Instructor/School Red Warrior/NAK \$1000

Student Honorary Certificate Included \$500

Receive Your Certificate Today!

The NAKC International offers membership and rank
recognition in all systems for \$150 fee in the form of
NAKC 11x17 certificate. Added bonus: Join today and we
will advance you one degree with a second certificate for
an adnional \$300. In addition we offer offer rank/certifi-
cates to those who have lost their instructors. To black
belts who have created their own system of martial arts.

Standard Fees for 11x17 Certificate:

1st degree through 4th degree \$1000 ea.level

5th degree through 9th degree \$1500 ea.level

214.728.6080

ironhorse1942@gmail.com

www.chiefironhorse.com



BUDO INTERNATIONAL Maurice Pro Martial Arts

GRAND MASTER MAURICE ELMALEM

7 time world champion Guinness World Records Holder



Top 10
Kobra
Main Event

Like Martial Arts?
It Will Mesmerize You!

visit www.mauricepromartialarts.com

DVDs, Books, Martial Arts Equipment, News, Budo Magazine

BIG Sale on MA Equipment!

TAKE 35% OFF WHOLESALE PRICES!!

1-718-652-7100

**MUST BUY
ENTIRE STOCK!**



As seen on TV, ABC, Fox, David Letterman, Johnny Carson Show, SpikeTV, Discovery, MSG, PIX11, TELEMUNDO, MadridTV, ESPN, OHIO TV

<http://usja-judo.org/>

The United States Judo Association



America's premier judo organization offering programs, liability insurance, certifications, discounts on uniforms and equipment

877- 411- 3409 (toll free)

41st World Health Fitness Wellness & Martial Arts Expo



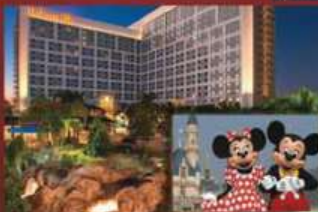
Event Workshops Include:

- MARTIAL ARTS
- HEALTHY LIVING
- PHYSICAL FITNESS
- WELLNESS



Stroll through the Dragon Festival Exhibit Hall

- Meet Hollywood Stars!
- Physical Fitness Experts!
- Some of the best Martial Artists of many styles including Tai Chi and Qigong!
- Browse booths of Health Fitness Wellness and Martial Arts!



HILTON ORLANDO

6001 Destination Parkway
Orlando, Florida
March 19, 2016
9:00 a.m. to 6:00 p.m.

Enjoy Orlando Florida! (Visit Disney, Universal, Lego Land, Sea World and much, much more!)

www.StarsForCharityExpo.com

SPONSORS INCLUDE:



The 2016 Stars for Charity Expo Supports the Wounded Warrior Project.



USING TESTOSTERONE

IS LIKE

day night



GROWTH HORMONES

WWW.GENERICTESTOSTERONE.COM

ZEN MARTIAL ART TEMPLE RESIDENTIAL TRAINING



Study Shim Gum Do - the Mind Sword Path under Founding Master Great Zen Master Chang Sik Kim



Zen Sword ★ Shin Boep (karate)
Self Defense ★ Zen Meditation
Openings available now!



(617) 787-1506
shimgumdo.org

The only traditional martial arts system dedicated to

The Cane

Easy to Learn

Carry Anywhere

CANE MASTERS

GRANDMASTER MARK SHUEY

Black Belt Magazine Hall of Famer



The World's Finest Handcrafted Combat Canes



Design your own Custom Cane using American Hardwoods.

Custom Engraving Available
Name, Initials, Logo, etc.

Instructional Videos • Free Catalog
Custom Hardwood Canes made in USA

800-422-2263
www.canemasters.com

Wicked Strong



CAPTAINS of CRUSH
The gold standard of grippers
11 strengths for all belt levels

IRONMIND®

www.ironmind.com

Made in the USA.

The First Black Belt Forms of Shim Gum Do Zen Sword

Written by Shim Gum Do's Founder

Great Zen Master Chang Sik Kim

This is the authority on the history, traditions and description of the First Black Belt Sword Forms of the Zen Buddhist Martial Art

Shim Gum Do - the Mind Sword Path



www.shimgumdo.org

FingerArmor™

Hold Boards with Confidence!



Protect your fingers from off-target kicks and strikes.

- ★ angled base
- ★ rounded edges
- ★ semi-rigid material
- ★ 1-piece construction
- ★ reinforced finger slots



Details and ordering:
info@finger-armor.com
1-208-283-6280



www.finger-armor.com

EGOBLOW®

(A CARD GAME OF OFFENCE & DEFENCE ©1974)

Price \$49.99 or only \$9.97 for KIT version at egoblow.com

OFFENCE Cards (kicks, punches, hard elbows/knees) ... 50

DEFENCE Cards (blocking, evasion, w/K.A.Y.E. MERCY) ... 50

FACE CARDS = MATH (FACERASE and FACESAVE) ... 43

WORD PROBLEMS: (with ANSWER KEY) ... 43

Arithmetic & Algebra I, II (OPTIONAL) ... 146

Statistics & Calculus I, II, III, IV (DI E) (OPTIONAL) ... 23

Chemistry & Probability (OPTIONAL) ... 7

Geometry & Pre-Calculus (OPTIONAL) ... 11

History & Linguistics (OPTIONAL) ... 3

Physics & Trigonometry (OPTIONAL) ... 20

INFORMATIONAL: BULLYPROOF FAMILY & FRIENDS

Contents, Table of ... 3

Ethics ... 20

FACE (MATH) Rules ... 4

Pieces of Cake (30 plus 19) ... 49

Clock Cleaners: 21, Clockettes 17, Pic A Tic Tac 16 ... 54

Obscuritism & Philosophy ... 6

Stranger Than Fiction & Reality ... 3

Zero Cards = 6 Misc = 21 (TOTAL 139 CARDS)

CAUTION: Self-defence is not dangerous (life is dangerous without self-defence). Math is not hard (life is hard without math). PEACE AT ALL COSTS IS CONVICTION.

WHAT IS EGOBLOW®?

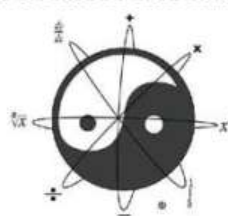
A GAME THE OBJECT OF WHICH IS TO USE CARDS REPRESENTING KICKS, PUNCHES, SLICKS, EVASION AND/OR MENTAL MATH WORD PROBLEMS TO SKILLFULLY DEFEAT AND/OR TO EMBARRASS OPPONENT. IDEAL GOALS OF EGOBLOW ARE TO EITHER WALK AWAY OR TO HARMLESSLY RENDER THE OPPONENT HARMLESS (I.E., FIGHT WITHOUT FIGHTING). ADULTS CAN EASILY KID-SAFE EGOBLOW BY REMOVING ANY UNWANTED CARDS. GOOD SKILL!!!

C. CLEARE GLASHAUS, GRAND CHAMPION 1971, B.A. LAS 73, GREATLAND GAMES, POB 191816, ANCHORAGE, AK 99519-0816

INTERNET: EGOBLOW.COM & BLACK BELT MAGAZINE.COM

CGLAHAUS@GCI.NET, TEL: (907) 369-4373 ED-24MAR2015

MATHS*OFFENCE*DEFENCE*ETHICS*FUN



EGOBLOW®

(A SAFE, EDUCATIONAL CARD GAME)

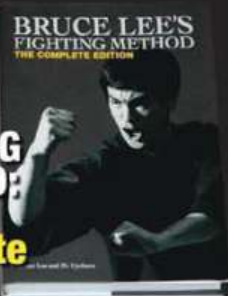
DEATH MATCH

EGOBLOW® IS A REGISTERED CARD GAME WITH DEADLY MENTAL MATH PROBLEMS & STREET-PROVEN SELF-DEFENCE TECHNIQUES. (REMAIN SEATED WHILE PLAYING EGOBLOW®)

HANDMADE IN ALASKA PROMO PRICE \$9.97

NEW FROM BLACK BELT BOOKS

BRUCE LEE'S FIGHTING METHOD: The Complete Edition



by Bruce Lee and M. Uyehara

Bruce Lee's Fighting Method: The Complete Edition brings the iconic four-volume *Fighting Method* series together into one definitive book. Intended as an instructional document to complement Lee's foundational *Tao of Jeet Kune Do*, this restored and enhanced edition of *Fighting Method* breathes new life into hallowed pages with digitally remastered photography and a painstakingly refurbished interior design for improved instructional clarity. This 492-page hardbound book also includes 900+ digitally enhanced images, newly discovered photographs from Lee's personal files, a new chapter on the Five Ways of Attack penned by famed first-generation student Ted Wong, and an analytical introduction by Shannon Lee that helps readers contextualize the revisions and upgrades implemented for this special presentation of her father's work.

492 pgs. Size 7" x 10".

(ISBN-13: 978-0-89750-170-5)

Book Code 494—Retail \$34.95

Available on Amazon.com

Home of Kidd D. Jason's
Original & First Ever

Martial Artists & Fighters Wall of Fame

Est. Jan 2008



Info: (562) 396-7028

Home of Kidd D. Jason's
Original & First Ever

Martial Artists & Fighters Wall of Fame

Est. Jan 2008



Linesay Muchua
Info: (562) 396-7028

TRAIN PAIN-FREE!

NO MORE ACHES & PAINS!

Shoulder Pain
Low Back Pain
Leg & Ankle Pain
Knee Pain
Elbow Pain
Neck Strain
Tendonitis
ALL INJURIES!

PROVEN FAST PAIN RELIEF & RECOVERY OF INJURED TENDONS, LIGAMENTS, CARTILAGE & MUSCLES!



SINEW THERAPEUTICS

For more info and to order online visit
www.SINEW THERAPEUTICS.com

United Alliance of Shoto Karate-do & Judo of California

Member of the USA Karate and Judo, IMAF & AAU Federations, and JKA.



Robenson Dorvil

World Karate Champion

5th degree Karate-Do,
2nd degree Judo & Taekwondo, and 1st degree Kobudo

Schedule: M/W/F/S/S: 4-7pm

Location: 7415 Crenshaw blvd, LA, CA 90043

818-425-6071 / 323-454-0712.

uaskw@aol.com/www.uaskw.webs.com

VISION PRESS FILMS IS BACK!

Chinese Taoist Sorcery
Taoist Sex Secrets
Chinese Military Prophecies

Chi Fa, Tai Chi, Pa Kua,
Hsing I and more!

visionpressfilms.com



Master Huzon Alexander says
whistlekick makes the

"BEST SPARRING GEAR"

For his students, competition teams
and himself.

No Annoying Toe Straps & The
Most Innovative Designs Available

learn more at whistlekick.com/bb2

FOR SALE

Wooden dummies,
rare and unusual
books and DVDs on 18
Taoist Palms, Bagua,
Aikijutsu, Kung Fu,
and other arts, both
new and used.

For information and catalogue,

send \$10 to:

Stan Wilson

2032 Judson

Manhattan, KS 66502

785-313-5488

sites.google.com/site/weaponsshop

MARTIAL ARTS GEAR OTOMIX

Call for Free Catalog!

MARTIAL ARTS STINGRAY ESCAPE

#M/F3000 \$109



DEPT: AD14BBMP7

WWW.OTOMIX.COM

800-597-5425

BLACK BELT THE FIRST 100 ISSUES
Covers and Highlights 1961-1972

Black Belt: The First 100 Issues (Covers and Highlights 1961-1972) celebrates the genesis of one of the longest-running and most influential sports magazines ever in a large-format, softcover, color coffee-table book. As a commemorative compilation of *Black Belt* magazine's industry-defining material, it features the cover art and content highlights of the first 100 issues. Cover photographs and illustrations include such martial arts luminaries as Bruce Lee, Chuck Norris, Mas Oyama, Joe Lewis, Gene LeBell as well as celebrity practitioners like Sean Connery and Toshiro Mifune. 208 pgs. (ISBN-13: 978-0-89750-173-6) Book Code 499—Retail \$34.95

AVAILABLE ON AMAZON.COM



Italian soldiers training with the Reality-Based Impact Head

Militaries around the world learn how to strike the human head in their Combatives (hand-to-hand combat) training. So the question is, "Why aren't you?" Train like a warrior.

REALITY-BASED IMPACT HEAD

only **\$69.95**



www.impacthead.net

Large handle in back of head

Want to
Advertise?
Contact us today
(661) 857-7247



YOUR WORKOUT'S PERFECT SIDE KICK

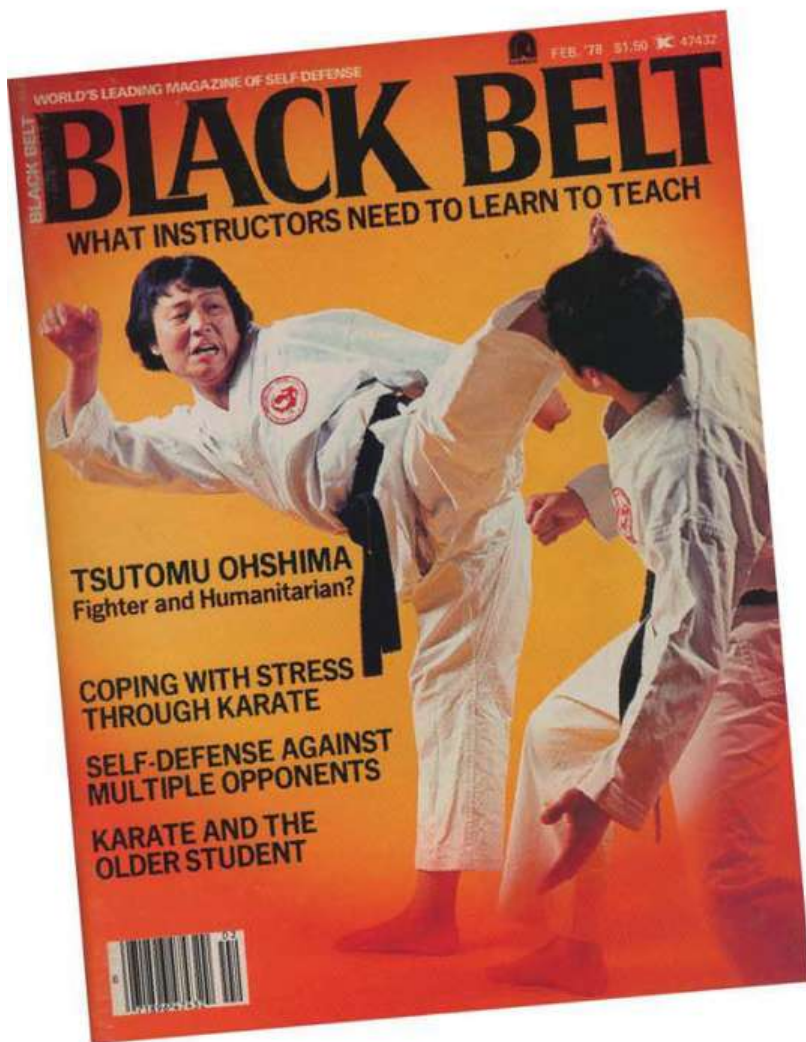
SUPPORT PERFORMANCE AND RECOVERY
WITH TRUE ATHLETE—A WIDE RANGE OF
SPORTS NUTRITION PRODUCTS, INCLUDING
HORMONE-FREE NATURAL WHEY PROTEIN.
CONTAINS NO ARTIFICIAL FLAVORS, COLORS
OR SWEETENERS.

#iamatrueathlete

Available at
theVitaminShoppe®

The logo graphic is a stylized, abstract shape composed of several overlapping triangles in shades of orange and yellow, resembling a wing or a flame.

TRUE ATHLETE®
NATURALLY DRIVEN



From the Archives

Vol. 16, No. 2, \$1.50

The 170th issue of *Black Belt* was dated February 1978. It was 76 pages long and featured taekwondo master Dae Woong Chung on the cover.

- *Bruce Lee's Fighting Method: Vol. 4 — Advanced Techniques* is released. The paperback sells for \$5.50.
- Karate phenom Mike Stone starts taking singing and guitar lessons in preparation for what he hopes will become a career in show business.
- A South African man informs the *Black Belt* staff that he's in possession of 55 copies of the first issue of the magazine. Although they often sell for \$200 each, he says, he's willing to let them go for \$100 per mag.
- At the World Tae Kwon Do Championships in Chicago, South Korea wins seven gold medals. Meanwhile, Ernie Reyes places third in the lightweight sparring division.
- In a letter to the editor, Philip J. Rasch, Ph.D., aims to dispel a common belief about barbells: "No one has believed that weight training causes a lifter's muscular contractions to become slower since Zorbas and Karpovich reported the results of their experiments in 1951."
- Heard of the Slip-Stic? It's a convertible of sorts. One moment, it's an aluminum nightstick. Press a button, and it transforms into a *nunchaku*. Ownership will cost you \$15.95.
- Reflecting on his childhood, which coincided with the Korean Conflict, Dae Woong Chung says: "In any war, certain members of the civilian population turn to violence. This results in a greater overall interest in self-defense. During the war in my country, people learned to defend themselves."

- "In performing the *kiai*, the abdominal musculature is tightened, thus forming a central fixed point against which the muscular efforts of the extremities can focus. More impetus then is given to whatever martial arts move is being done." So says Dr. Millard S. Seto of the Physicians Martial Arts Association.
- Kung fu instructor Alan Lee describes his interactions with fellow Chinese immigrants when he relocated to the United States in 1959: "In the beginning, they said, 'Don't teach Americans. If you do, we will shoot you down.' They even sent me the Black Invitation — either you kill us or we kill you. Very traditional."
- What should a martial artist do in a multiple-attacker scenario? If an opponent happens to get behind you, remember the back kick, says Capt. Monte Anderson, a practitioner of *taekwondo* and karate and a former physical-education instructor at West Point.
- In his commentary of the aging of the American *dojo*, a medical doctor weighs in. "Generally, the older person will not be interested in or capable of fighting," he says. "But they should be exposed to some under controlled conditions so their education in the arts is complete." It's safe to say things changed somewhat between then and now. ✂

(Note: Back issues are not for sale.)

MARTIAL ARTS GEAR

OTOMIX

FOOT SOLDIERS

PUT THE STING IN YOUR STEP

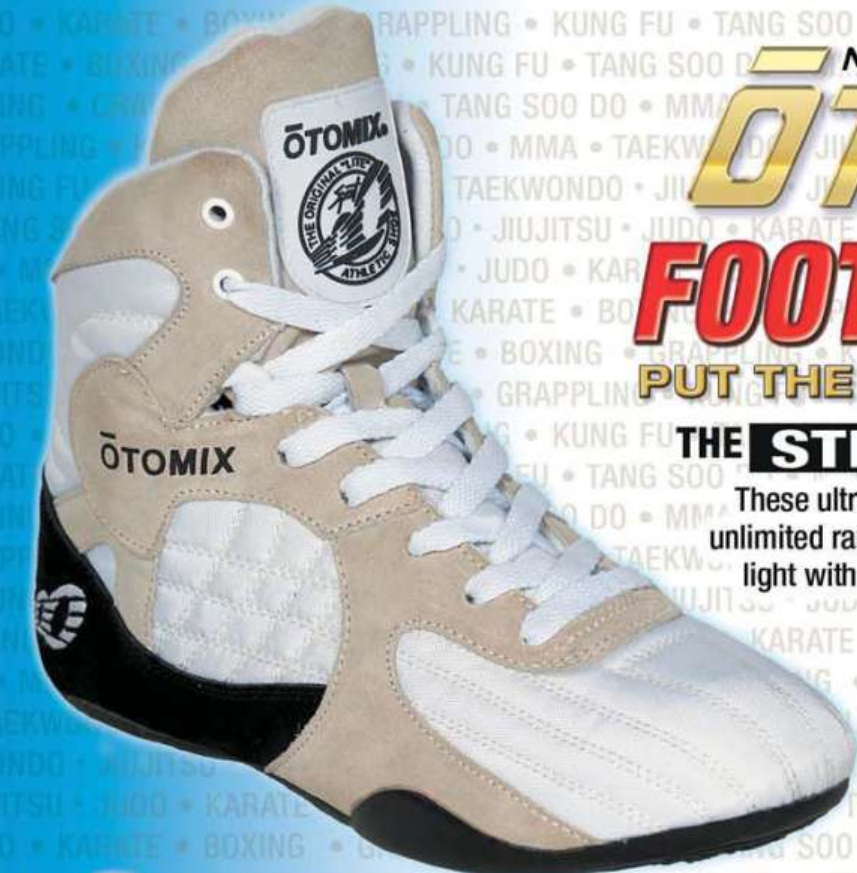
THE STINGRAY ESCAPE®

These ultra-light shoes provide superior support with unlimited range of motion. The Stingray Escape is feather light with ultimate traction for competition or training.

Colors: white, purple, blue/green/yellow,
blue, red/white/blue, red, camo, black
Sizes: male 6-14, female 6-12

M/F3000 — \$119

Free catalog!
or to join our VIP List
call or go online!



THE ORIGINAL® LITE ATHLETIC SHOE

Slip-on, lightweight, elastic tongue with a flexible gum sole. Pivot points make it simple for all the right moves. Great kicking shoe!!!

Colors: white, black
Sizes: male 7-13, female/kids 5-10

M/F100 — \$69



SALE!!!
Get the complete set of Sparring Gear! Head,
Hands, Feet, and Mouthpiece: **Special \$39.88**

Sparring Headgear
COLORS: red, black SIZES: S-M-L-XL #981 - \$30.00
Sparring Gloves
COLORS: red, black SIZES: Child Medium,
Child Large, S-M-L-XL #982 - \$30.00
Sparring Boots
COLORS: red, black SIZES: Child x-small, Child Medium,
Child Large, S-M-L-XL-XXL #983 - \$30.00
Single Mouth Guard
COLORS: clear, red, black SIZES: children, adult
#980 - \$1.88

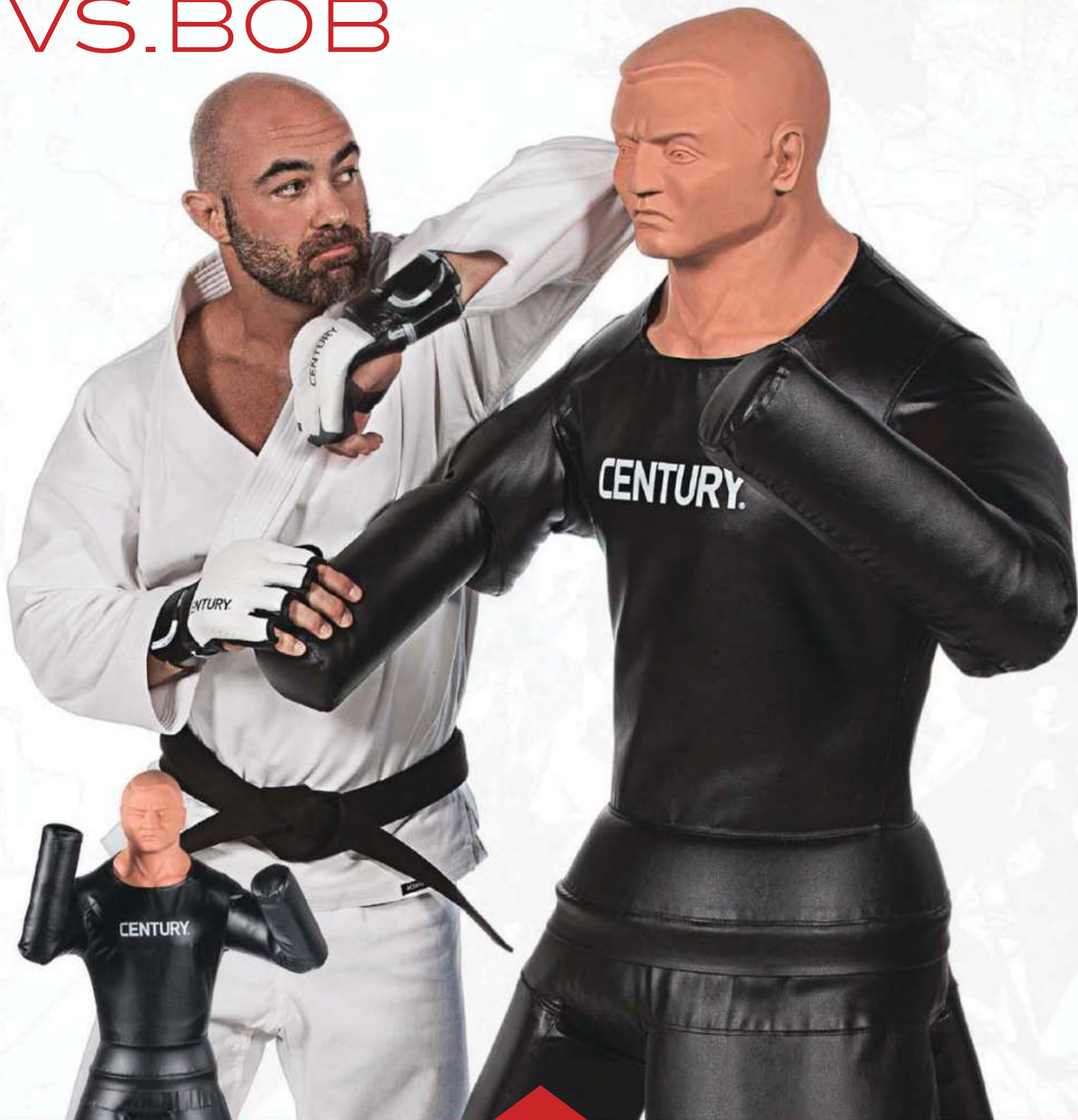
800-597-5425 or OTOMIX.COM

Otomix Offices: 7585 Commercial Way, Henderson NV 89011

DEPT: AD15BB11

VERSATILE FIGHT SIMULATOR

VS. BOB



THE NEWEST FACE OF VERSYS™



CENTURY®

World Leader in Martial Arts Since 1976

UNIFORMS • BELTS • SPARRING GEAR • TRAINING BAGS • WEAPONS

ORDER FROM OUR NEW WEBSITE. CENTURYMARTIALARTS.COM

"Century" is a registered trademark of Century, LLC. All rights reserved. © 2015 Century, LLC. #9355